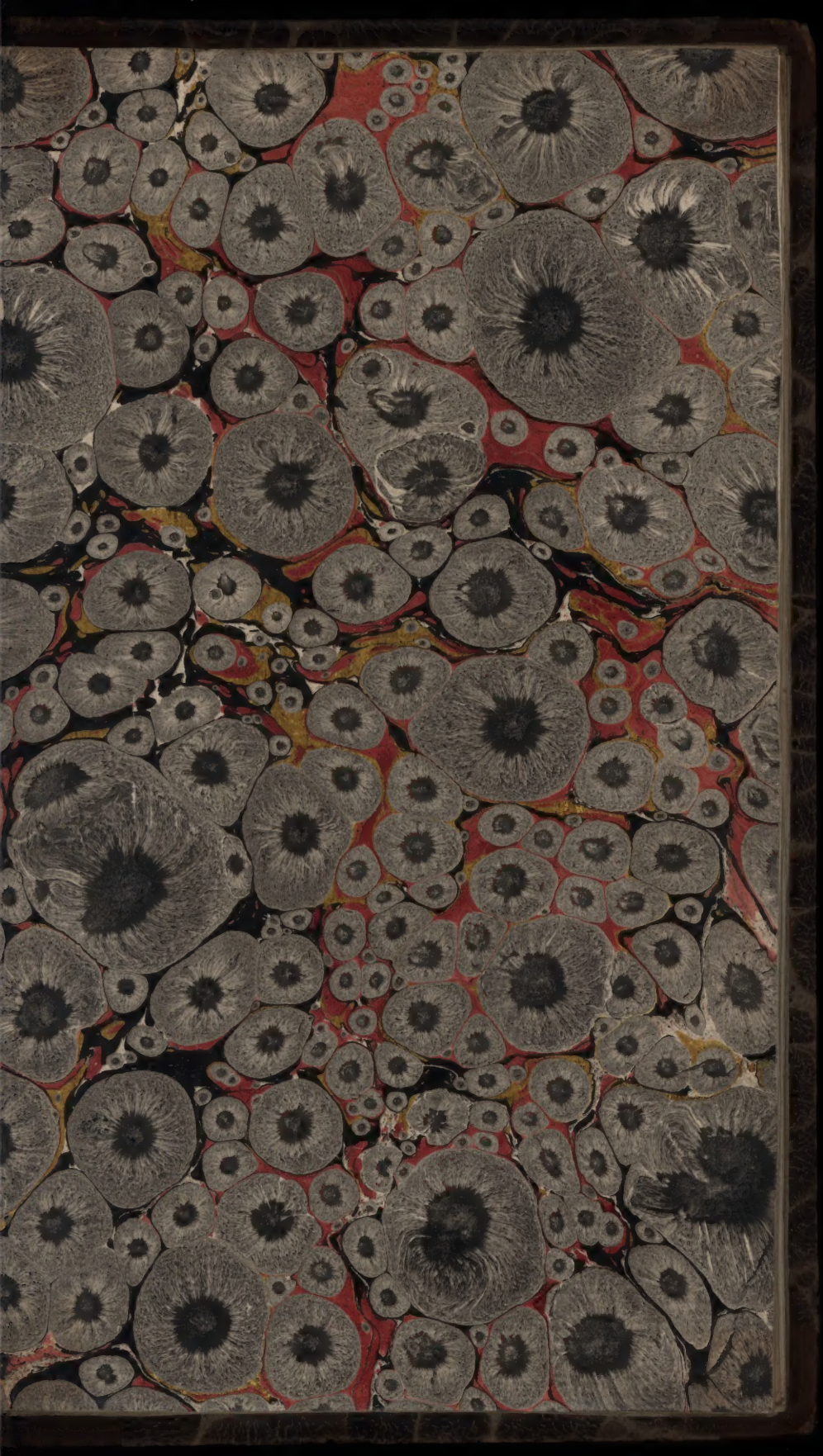




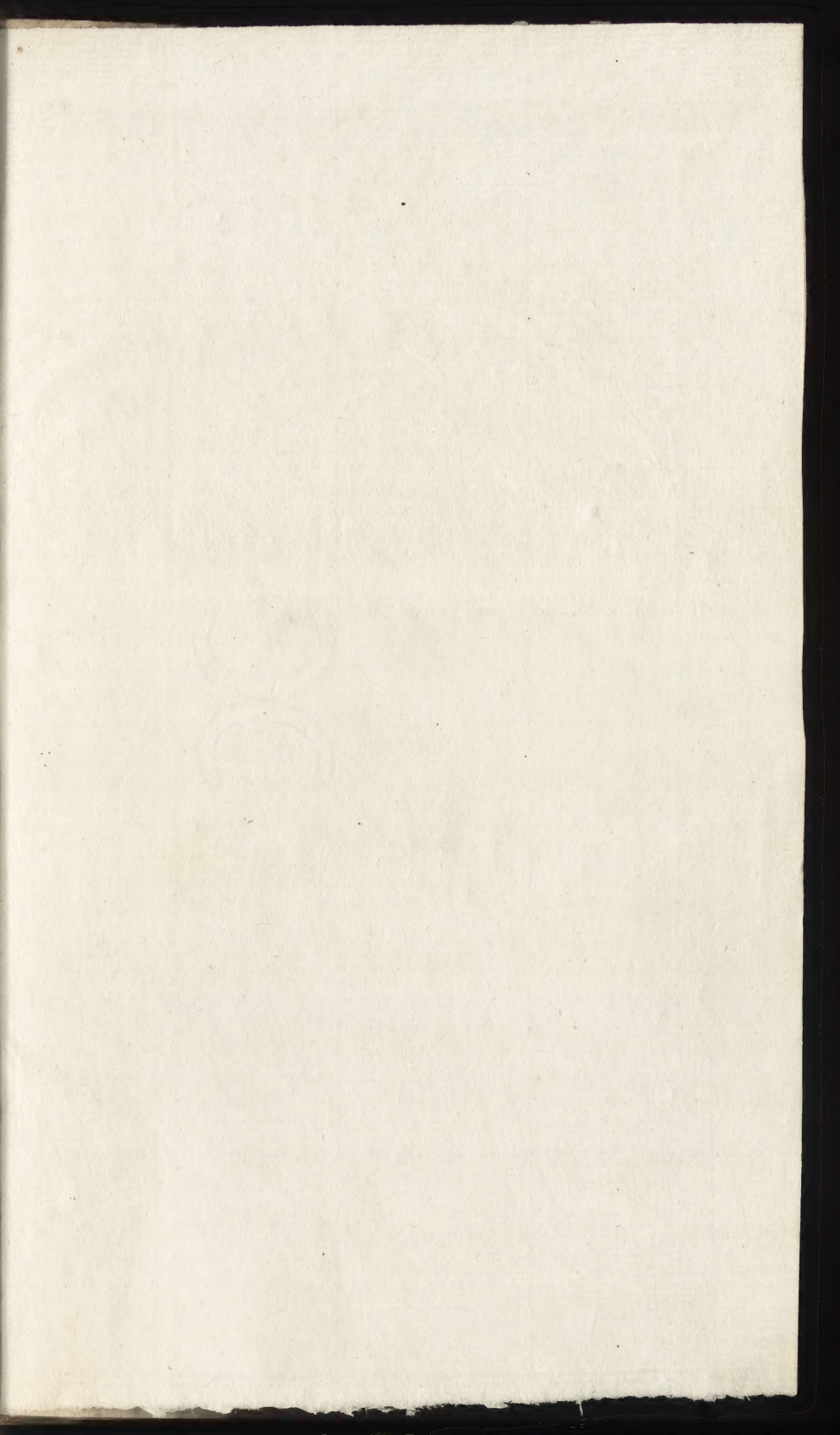
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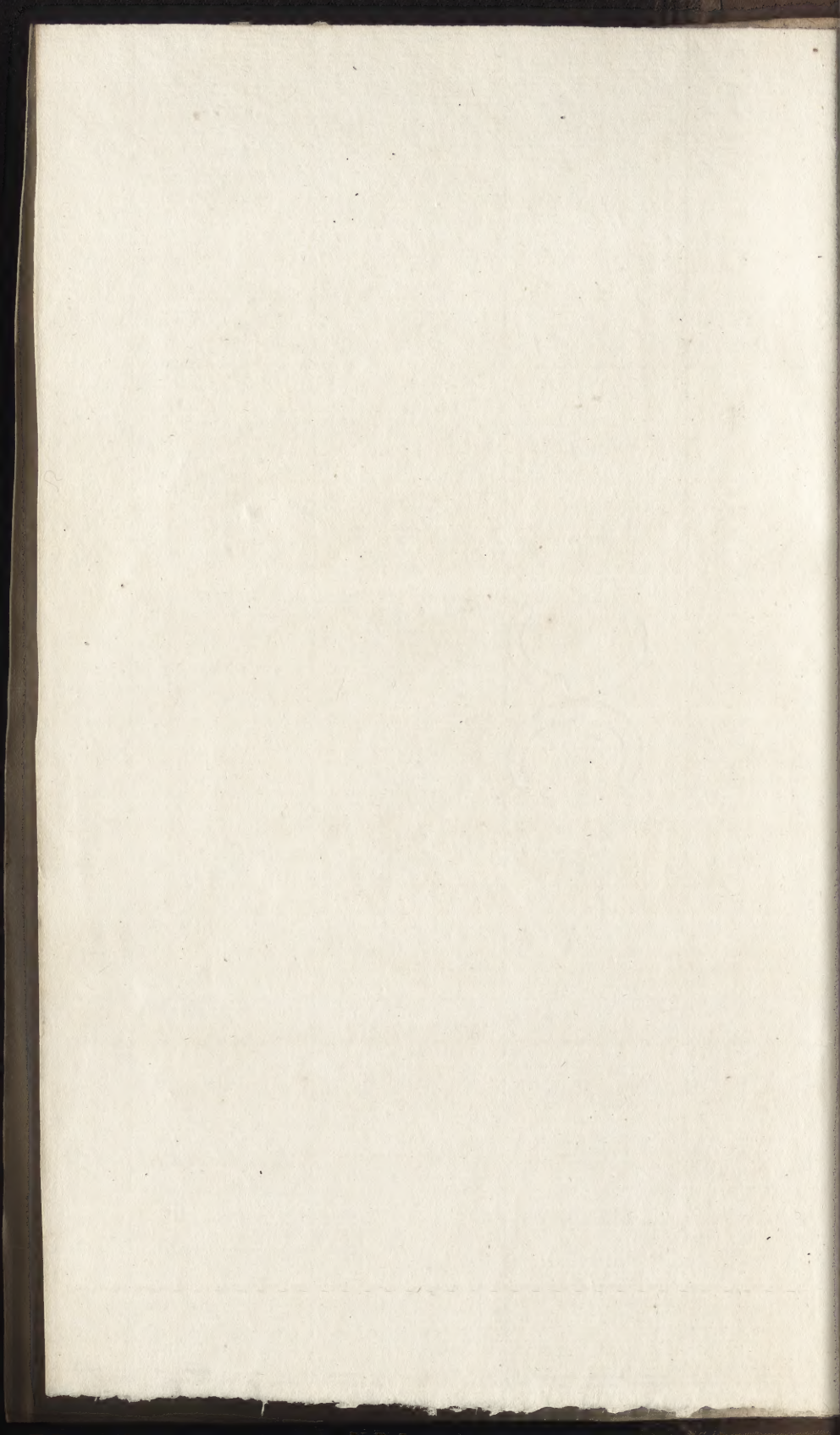
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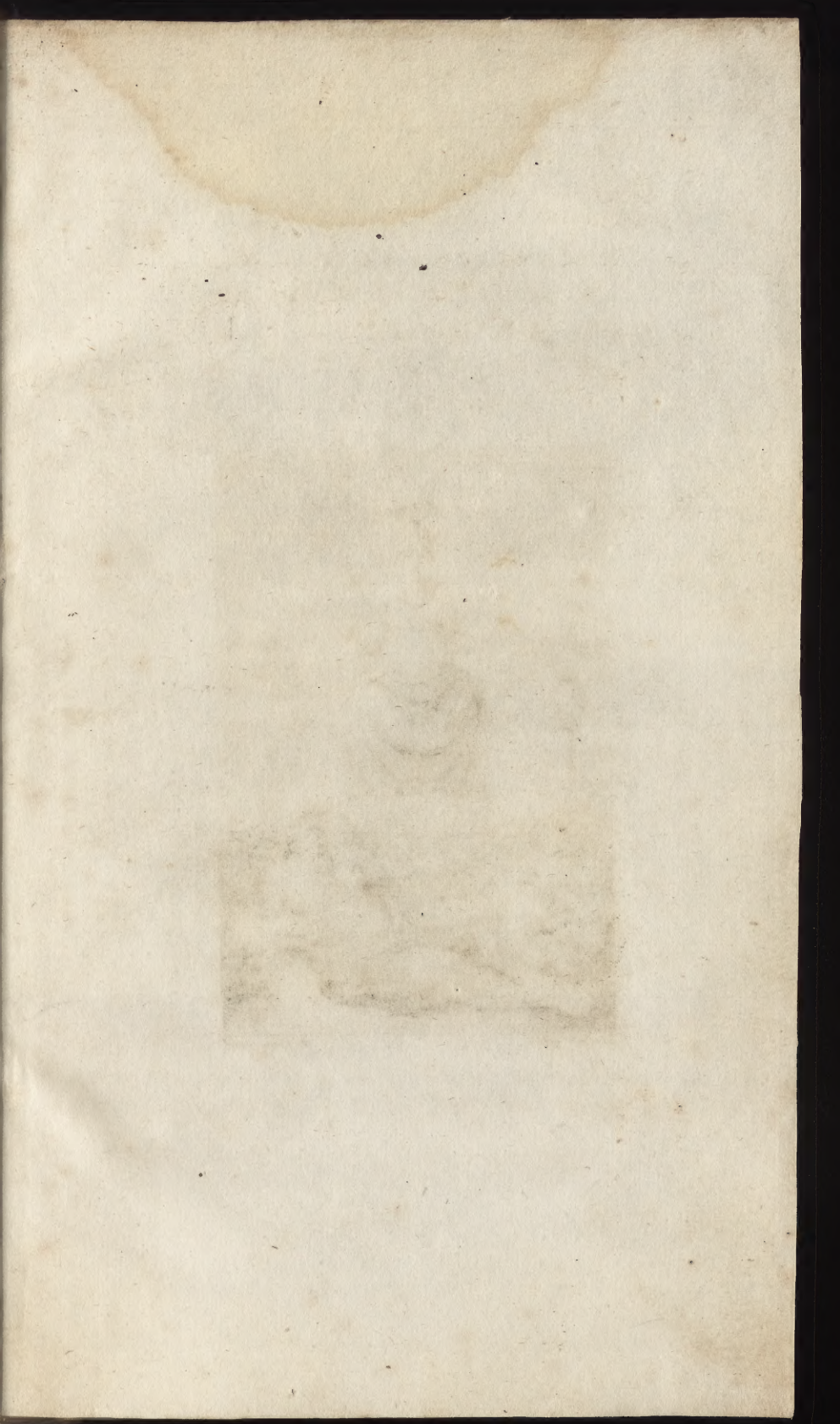


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AN
HISTORICAL DESCRIPTION
OF
ANCIENT AND MODERN
ROME;
ALSO OF THE
WORKS OF ART,
PARTICULARLY IN
Architecture, Sculpture, and Painting.
TO WHICH ARE ADDED,
A TOUR
THROUGH THE CITIES AND TOWNS IN THE ENVIRONS
OF THAT METROPOLIS,
AND AN
ACCOUNT OF THE ANTIQUITIES FOUND AT GABIA.

Carefully collated with the best Authorities,
By J. SALMON, ANTIQUARY,
LATE OF ROME.

IN TWO VOLUMES.
Embellished with BEAUTIFUL ENGRAVINGS from original Drawings.
VOL. I.

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Fleet Street.

MDCCC.

HISTORICAL DESCRIPTION

OF THE

ROMAN

WORKS OF ART

EXPLAINED, DESCRIBED, AND ILLUSTRATED

BY

THOMAS SMITH, ESQ. F.R.S.

OF THE

INSTITUTION OF THE

ROYAL SOCIETY OF ARTS

AND

OF THE

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ROYAL SOCIETY OF ARTS

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INTRODUCTION.

OF all classes of reading travels are the most universally interesting. Uniting historical facts with the adventures and incidents of life, and affording an inexhaustible source for the reflection of the moralist, they yield delight and instruction to every one whose genius, though amused and interested in tales of fictitious happiness and misfortune, is capable of soaring above the uninstruative page of a novel or a romance.

In this delightful field of literature, no path is more pleasant or instructive than that which leads to a comprehensive view of ancient and modern history, not merely confined to the events and revolutions of states, but including the great æras of advancement in the human mind, and the irresistible influence of the vast engines of policy, which have successively subjugated the world, to a city, a senate, an emperor, or a pontiff.

Such is the history of Rome; a city where every stone speaks to the antiquarian, the philosopher, and the statesman; to the jurispudent, the general, and the divine; to

the painter, the architect, and the sculptor; to the man of letters, and the man of general taste and refined sensibility; the living language of the remotest periods and most distant countries. It exhibits a vast collection of exquisite productions of art, which, though continually plundered and dilapidated by barbarians of every age, still remains the first, the most perfect, the most instructive collection of the various specimens of the sublime and beautiful, the world has ever displayed.

The classes of readers to whom the following work will be interesting and permanently useful, are so numerous, that it will not be surprizing should an enumeration of so vast and ramified a detail of the fine works of art, collected and accumulated through successive centuries, by princes, nobles, pontiffs, and religious communities, should be sometimes tedious to those who cannot feast their eyes, with beholding all they see described in the following pages. But on these occasions the author has recollected the peculiar wants, the urgent demands and solicitations of men of taste, who, during his twelve years residence at Rome, constantly complained to him that so magnificent a city, so vast a repository of the arts, should be totally destitute of any work adapted to the English connoisseur: a work which he might carry with him to the various objects, that ancient city presents, and derive some assistance, as from a guide, to direct his researches or his studies,

studies, among those beauties he had travelled so far to admire, or in pursuit of that taste, it was his desire to form and to correct.

To these he would point out a few of the finest models selected by artists for their peculiar study, and particularly those on which architects have fixed their eye.

The first and purest specimen of the Corinthian order is exhibited in the three columns of the Campo Vaccino, supposed to have belonged to the temple of Jupiter Stator. Both their proportions and their execution justly render them archetypes for study, since even Palladio has bestowed on them the highest encomiums of admiration.

The columns of the Temple of Concord are the only eminent specimens in Rome of the Ionic order, where the volutes of the capital stand in a diagonal direction. Had they been equally well executed with some other remains of ancient magnificence, they would have been perfect models. From them Scamozzi compiled his Ionic capital, so generally admired and adopted. The Arch of Titus is a work of most excellent sculpture: the basso-relievos that adorn it exhibit the true forms of the sacred vessels brought from Jerusalem, and its columns are the best models of the Composite order.

The

The Pantheon is by many esteemed a perfect model of a peculiar stile of architecture: while in works of utility the aqueducts and other public buildings demonstrate the great and permanent advantages arising from a national attention to national accommodation.

The best modern specimens of architecture are those of Michael Angelo, Vignola, and Sangallo. The designs of Bernini were grand and full of effect, though he led the way for many innovators. The foremost of these was Borromini, whose extravagant works are disfigured by caprice and a constant thirst for novelty.

In sculpture, one of the first and boldest specimens among the moderns is the Moses of Michael Angelo, in the church of St. Peter in vinculis.

In painting, the antique fresco of a Roman marriage, at the Villa Aldobrandini, and the arabesques copied by Raphael and his scholars at the *Logie* of the Vatican, which last are close compilations from antiques, exhibit the same superiority in composition, design, and execution, possessed by the ancients in architecture and sculpture. Among the moderns, the paintings and frescos of that immortal artist are the finest studies. In his *School of Athens* and his *Heliodorus* are displayed the grandest composition with the purest outline and most elevated expression.

expression. In Michael Angelo's fine paintings in the Cappella Sistina are many sublime and accurate figures. The Descent from the Cross by Daniel da Volterra, the frescos of Domenichino in the churches of St. Andrea della Valle and St. Carlo Catinari, together with the Aurora of Guido, and his picture of the Trinity in the church of Trinità de' Pelegrini, are works deserving the most critical examination.

No history-painter should neglect to study the general stile of architecture in Rome, particularly that of the middle ages. The forms it exhibits may be copied as classical, and are well adapted to back grounds through an extensive range of historical painting. It is thus that Nicholas Poussin has adorned most of his works with excellent success and effect.

It would be impossible here to detail complete rules for the study of the artist, or pourtray the faintest idea of so varied, so comprehensive a collection of antiquities, as still remain in Rome, once the metropolis of empire, afterwards of religion, and still of the arts.

LIST OF THE PLATES.

	Page
✓ Frontispiece	
✓ Piazza del Popolo	20
✓ Column of Antoninus	36
✓ Basilica Antoniana	ib.
✓ Campidoglio	59
✓ Ruins of the Roman Forum	98
✓ Ditto	ib.
✓ Temple of Peace	107
✓ Arch of Titus	ib.
✓ Amphitheatre	115
✓ Arch of Constantine	ib.
✓ Church of St. John Lateran	132
✓ Porta di S. Giovanni	ib.
✓ Church of S. Maria Maggiore	160
✓ ——— Trinità ai Monti	212
✓ Fountain of Trevi	227
✓ Trajan's Column	ib.
✓ Quirinal Palace	230
✓ Ruins of the Forum of Nerva	262
✓ Temple of Pallas	ib.
✓ Pantheon	285

ERRATA.

Pages 22, 27, 35, 51, for *Maratti*, read *Maratta*.
 — 93, line 19 — *Luco* — *Luca*.
 — 95, — 17 — contains — contained.
 — 126, — 14 insert built.
 — 154, — 1 for *Trophy* read *Trophies*.
 — 196, — 28 — *Lamontano* — *Lamentano*.

* * The Roman Palm is $7\frac{1}{2}$ inches, English measure.

P R E F A C E.

ALTHOUGH it is believed by many of the learned, that the received account of the origin of Rome is fabulous, and full of superstition, yet the most authentic of the ancient writers, who have best investigated the truth, almost uniformly agree in relating a series of facts, from which therefore we shall not presume to deviate.

In the part of Italy where Rome stands, we read there was a colony of Sicilians, who were soon driven out by the Aborigines, a people from Arcadia, a province of Greece, under Enotrius, son of Licaon; with these joined other Grecians, called Pelasgi, and many exiles and vagabonds of Thessaly. These uniting together, preserved the name of Aborigines, of whom Saturn, having resigned his kingdom of Crete to his son Jove, and arrived in Italy, became king: where, having shewn Janus, who at that time reigned on the hill Janiculum, the art of cultivating the vine and the use of the sickle, he was associated with him in the kingdom. Janus dying a short time after, Saturn reigned alone. It is said that sixty-four years before the Trojan war, Evander came with a company of Arcadians from the city of Palanteum, that they were kindly received by Faunus, king of the Aborigines, and a situation on a hill near the Tiber allotted them, where they built a town, which, from their former city in Arcadia, they called Pa-

latium, now a part of Rome, and called Monte Palatino. Carmenta, his mother, being a wise woman, taught the Latins the use of letters. Afterwards came other Greeks, under the conduct of Hercules, who were received in the city of the Aborigines, and associated with them in their laws and sacrifices. In the reign of Latinus, who was born of a daughter of Faunus, came Æneas. The king opposed the Trojans, and armed against them; but, before they began to engage, Latinus demanded a conference. He was surprized and astonished to behold a people full of generosity and valour. Instead of treating them as enemies, he received them as companions, and made their leader his son-in-law, by giving him his daughter Lavinia for a wife. Æneas, in gratitude for his great kindness, ordered that the Trojans, like the Aborigines, should in future take the name of Latins, from his father-in-law Latinus, and built a city, called Lavinium, in honour of his wife. After his father-in-law's death, he reigned alone four years, and was succeeded by his son Ascanius, who, thirty years after the foundation of Lavinium, built Alba, where his descendants reigned till the time of Romulus, near four hundred years. Towards that period, Procas, the father of Numitor and Amulius, dying, the latter expelled his elder brother Numitor, and endeavoured to secure the kingdom, by consecrating his only child, Rhea Silva, a vestal; but she was a short time after delivered of twins, whom he ordered to be thrown into the Tiber, and the mother put to death. But they, being left in a marsh by the side of the river, were found by a wolf, who suckled them, till they were discovered by the shepherd Faustulus, who took them from the wolf, brought them to his wife, Acca Laurentia, and gave the name of Romulus to the one, and of Remus to the other.

other. Being brought up among shepherds, they became strong and bold by continual labour, and frequently defended the country against robbers. It happened that Remus, being taken prisoner, and sent to king Amulius, was accused of stealing the sheep of Numitor; for which the king ordered him to be delivered up to his accuser, to be punished for his offence. Numitor, struck with the noble aspect and magnanimous sentiments of the youth, called to remembrance his grandchildren. When Faustulus appearing with Romulus, and declaring the origin of the youths, he recognised his grandsons, and liberated Remus; who, arming, together with his brother and a few companions, killed Amulius, and placed Numitor, their grandfather, on the throne. Having gained many followers, they built a city near the Tiber, on the spot where they had been exposed. A contest arising between the brothers, which should reign, and a tumultuous battle ensuing between them and their partizans, Romulus killed his brother, and wounded Faustulus.

On the twenty-first of April, in the year of the world 4447, according to the Roman chronology, and according to that of Giovanni Lucido, in the year 3208, in the fourth olympiad, seven hundred and fifty-three years before Christ, in the reign of Ahaz, king of the Jews, four hundred and thirty-two years after the destruction of Troy, Romulus, in his eighteenth year began building his city on the Palatine hill. But it is believed there was a city built on the site of Rome long before Romulus, by a person called Roma, daughter of Ulysses and Italia, and that this city being destroyed, Romulus rebuilt it; beginning to mark out the walls with an ox and a cow yoked to a plough, in the Ara Maxima, where afterwards was the forum Boarium, now the churches of St. George

in Velabro and St. Anastasia, thence through the Circus Maximus, and turning to the left, towards the church of St. Gregory and the Colosseum, through the garden of St. Mary la Nuova, in a straight line to the hill of Saturn, now the Campidoglio, and returning to the left, to the spot where he began; thus forming a square, which, enclosing the two fore-mentioned hills, and the space between them, was capable of containing many more inhabitants than he had with him at that time. This new city was called Rome, that is, in Greek, fortrefs, in Hebrew, great. When it was finished he had an army of three thousand foot and three hundred horse; and at his death, which happened in his fifty-fourth year, and the thirty-sixth of his reign, he had forty thousand foot, and near a thousand horse. In memory of this event, the Romans kept an annual festival. The emperor Philip, in commemoration of it, instituted secular games. And the senate and people of Rome have still an inviolable law, by which a vacation is observed in all their tribunals, to celebrate its memory.

ASYLUM ERECTED BY ROMULUS.

Romulus, speedily to people his city, opened an asylum on the hill of Saturn: that is, a temple, where he gave protection to great numbers of fugitives and libertines, whereby the number of his subjects rapidly increased. The city had three gates, some say four; the first, where the church of St. Francesca Romana stands, called Mugonia; the second, near the Circus Maximus, called Romanula; the third, Janualis, from Janus, which was not to be opened but in time of war; the fourth, Carmentalis, at the foot of the Campidoglio, towards the Tiber, where Carmenta, the mother of Evander, lived: but the city increasing, the other hills were successively joined

joined to it, viz. by Numa Pompilius, the Quirinal hill ; by Tullus Hostilius, Mount Celius ; by Ancus Martius the Aventine, and by Servius Tullius the Viminal and Æsquiline hills.

Romulus, seeing the increase of his citizens, and considering that, for want of women, his city would last but a short time, invited the inhabitants of the neighbouring cities to contract relationship, and give their daughters in marriage to his citizens ; but he received for answer that he might also open an asylum for vagabond women, that such only were fit associates for his fugitives. The Roman youth, enraged at these taunts, were for flying to arms ; but Romulus evaded their instances, and dissembled for the present the affront, that he might wait a more convenient time to be revenged. He therefore resolved to institute some solemn games, called Consualia, in honour of Neptune ; endeavouring to celebrate them with the utmost life and splendor, in order to awaken the curiosity of the women. This novelty soon became known in all the neighbouring towns. Besides other strangers came a vast crowd of Sabines, with their wives and daughters, desirous also to see the new city. Romulus having given the sign agreed on, during the hottest part of the games all the women were seized for wives. This brought on a furious war, that would have lasted a long time, had not the same women, in the heat of the battle, with their hair dishevelled, ran between them, crying, that they should rather kill them than their husbands ; which was not only the occasion of peace, but of so strict an alliance that the Sabines united with the Romans, forming one city of the two, and giving Rome the command. This so increased the Roman force, that it made them more courageous ; and they began to make themselves masters successively of all the neighbouring territory.

THE LAWS OF ROMULUS, AND HIS DEATH.

As the new city increased in population, that no one might be useless to the state, Romulus discouraged the youth from learning such trades as required much sitting, but on the contrary had them instructed in the military arts, that they might be always ready, in case of war: giving the aged the care of the commonwealth, with the title of Fathers or Senators. And that every thing might proceed with regularity and order, he instituted the following laws.

That nothing be undertaken without first consulting the augurs.

That the nobles alone govern the sacred things.

That the plebeians mind the work of the fields.

That the people elect the magistrates, and that they learn the laws: the patricians only to interfere with the sacred things, and to have the care of them; the king alone to dispose of them.

Not to wake the guards in the night time.

He that kills his father or mother to suffer death.

Not to speak indecently in the presence of women.

That every one in the city wear a long cloke extending to the heels.

That it be lawful to put to death children not born with a human form.

No one to go out or come into the city, but at its gates.

The walls of the city to be sacred and inviolable.

That wives be esteemed the companions of their husbands, and the mistresses of their property.

That daughters inherit of their fathers, and wives of their husbands.

That

That it be lawful for a husband or brother to punish a woman taken in adultery.

If a woman drink wine in the house, without the consent of her husband, to suffer the same punishment as for adultery.

That fathers have liberty to punish, sell, or put their children to death.

Lastly, he regulated all the affairs of the city, and governed it during six and thirty years. At that period, as he was haranguing the people, on the seventh of July, near the palus Capreæ, there suddenly arose a furious tempest, with so thick a fog, that it obscured him from their sight, when some ran one way, some another. When the air was clear, and they reassembled, Romulus was no more to be found. The people suspected the nobles had put him to death; upon which two reports were circulated in Rome; one, spread by Proculus Julius, the senator, who said he himself had seen him, with a majestic aspect, in the Quirinal valley, ascend into heaven, and that he ordered him to announce to his people the glorious monarchy they would enjoy over the whole world; the other was, that the senators, impatient of the great rigour of Romulus, had taken that opportunity to kill him, and conceal his body.

GOVERNMENT BY KINGS, CONSULS, AND EMPERORS.

After the foundation of Rome, it was successively governed by seven kings, viz. Romulus, who reigned six and thirty years; Numa Pompilius, forty-three; Tullus Hostilius, thirty-two; Ancus Martius, twenty-four; Tarquinius Priscus, thirty-eight; Servius Tullius, forty-four; Tarquinius Superbus, twenty-five, who subjugated many

cities and nations round Rome. At this period, the royal dignity being suppressed, the government by consuls was introduced, who were elected every year by the people. They extended the confines of the republic, increased the population, and enlarged the city, inclosing one hill after another, as Strabo writes, both to secure themselves from their enemies, and to make room for the people, who came far and near to live in Rome. The first walls are believed only to have been marked out by thorns and rubbish, which was the occasion of the law that made it death for any one to go in or out but at the gates. Tarquin the Proud built them of square stones, and wanted to extend them as far as Ponte Molle, but the Auspices opposed it, saying there should be a space near the city, to muster the soldiers, assemble the council, and elect the magistrates, which it was not lawful to do within the city, and must be done in the Campus Martius.

After the kings, who reigned about two hundred and forty-four years, Rome was governed, during the following four hundred and sixty years, by consuls, who in that time extended their power and dominion not only in Europe, but in Asia and Africa. At length seven hundred and five years after the foundation of the city, the Emperors assuming the diadem, continued to adorn it with the spoils of all nations, till it became so magnificent, that the first time Constantius Augustus saw it he was quite astonished, and exclaimed, that it was aggrandised with every thing valuable in the world. The hills being all built on, it was called the city of seven hills, and was extended to the confines of the Janiculum, the Vatican and Pincian Mounts, with all the Campus Martius. It was also fortified with strong towers, which still remain, having been restored by Belisarius, Narsetes, and different popes.

At

At that period, the city, as Vopiscus writes, with the suburbs, was fifty miles in circuit. According to Suetonius, Nero wanted to extend it to Ostia, and make it a maritime city; others say he extended it as far as the place still called *Prima Porta*, where is now the *Ostia* on the *Flaminian way*, and the ruins of a triumphal arch, then the first entrance to Rome, and therefore called the first gate. In the reign of Augustus the inhabitants were numbered at four millions one hundred and seventy-three thousand, and in the time of Claudius at six millions nine hundred and sixty-eight thousand. And the most precious things of all nations being brought there, it rose to the greatest magnificence, both in public and private edifices.

FALL OF THE ROMAN EMPIRE.

The city increasing in riches and greatness, and the empire extending to such a degree that it became difficult to govern, Constantine, therefore, in order to reside in the centre of his vast dominions, removed the seat of government to Byzantium, from him called Constantinople, and at his death, in the year of Christ 364, the empire devolved on his sons. Through their dissensions the empire was divided into East and West, and Rome being left without force or defence, was seven times miserably ravaged, plundered, and subjected to various barbarous nations. Its magnificence and riches, acquired by so many heroes, were buried in its ashes, and lost for many ages. The first of these invaders was Alaric, king of the *Vizigoths*, in the year of Christ 420, who sacked it during three days; the second was *Genferic*, king of the *Vandals*, in the year 455, who plundered it during fourteen days of every thing precious; the third was *Theodoric*, king of
the

the Goths, in 493, who ruined it in many places, but afterwards pretended to repair it; the fourth was Totilas, king of the Goths, in 547, who destroyed the wall, burnt the Capitol, Forum, Aventine and Quirinal Mounts, and the suburbs. Finally, Gilbert, called Clement the Antipope, with the assistance of the emperor Henry III. burnt great part of it; and lastly, great part was destroyed by Robert Guiscardo, who came to succour Gregory VII. Not only by strangers and enemies, but often by friends, and its own citizens, has it been burnt and ruined; many other disasters it has also suffered, but always rose from its ruins, like the phoenix from its ashes; and the statues and precious things that are continually dug up are still considered as ornaments to the most opulent kingdoms.

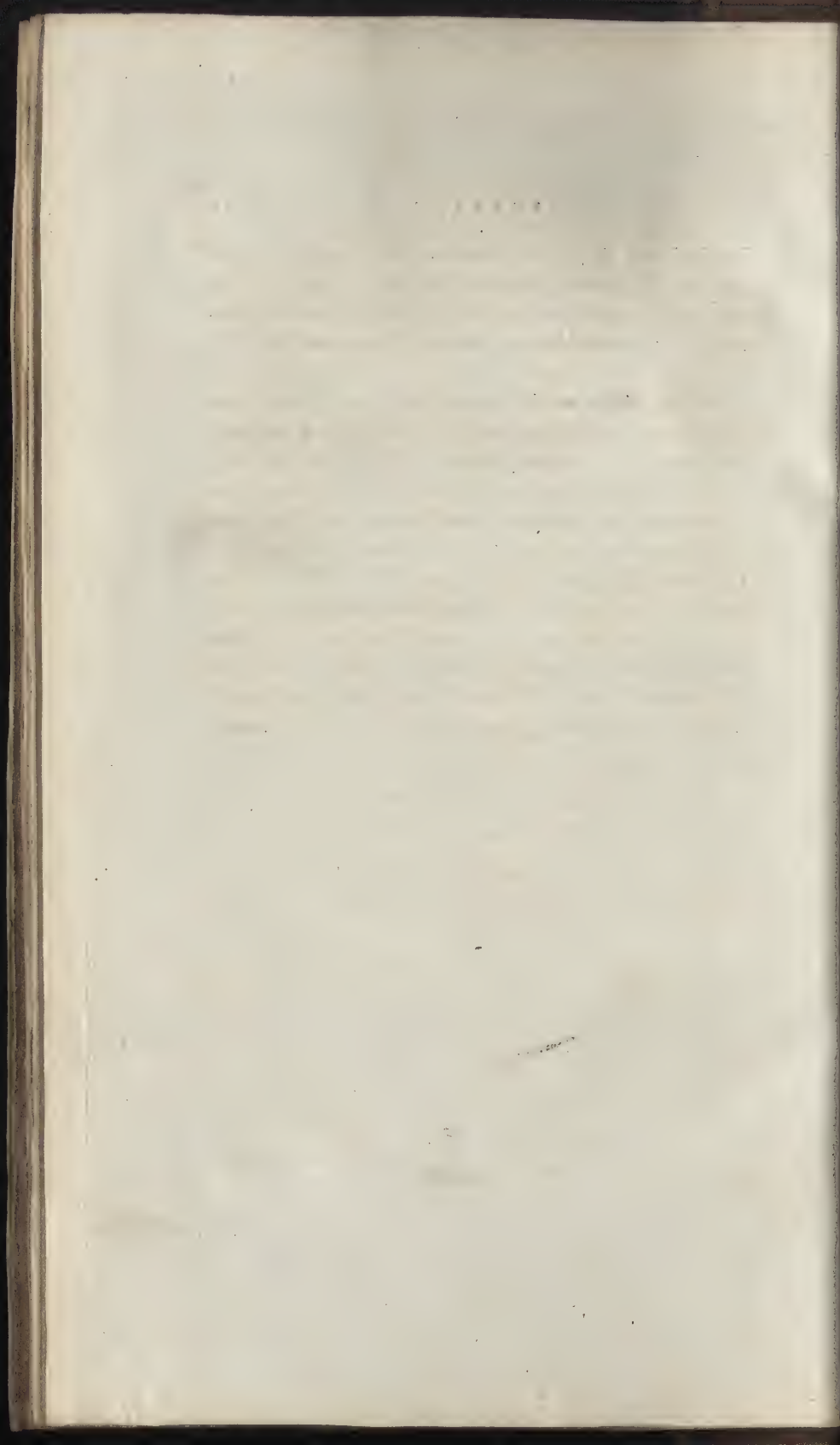
ROME IN ITS PRESENT STATE.

The old walls of Rome are still preserved and kept in repair. They are about fifteen miles and a half in circumference; and the city retains its ancient division of fourteen wards, great part occupied with villas, gardens, and vineyards, full of the surprising ruins of temples, baths, palaces, aqueducts, and many other conspicuous buildings, that have withstood the devastations of enemies and time. The part inhabited at present contains little more than one hundred and sixty thousand people, distributed into eighty-two parishes, one hundred and twenty-five religious houses and convents, fifty-five monasteries and conservatories for women, forty-three colleges and seminaries, and thirty-two hospitals and houses for paupers and pilgrims, erected with a magnificence emulative even of the ancient buildings. It has at present twenty gates, but in the time of Pliny it had twenty-four, and six hundred

hundred and forty-four towers. This metropolis still retains that noble emulation of the ancients, which, united with modern grandeur, makes it more pleasant and desirable to all nations than any other city in the world.

Such is, in few words, the outline of the origin and progress to empire and to decay of a city which has ever excited the astonishment of the philosopher and politician, as well as of the traveller. To view it has always been a favourite object with the man of taste and leisure, and is well worth the whole of the grand tour besides. It is the school of the artist, the library of the historian; and to investigate its treasures is to become acquainted with its vicissitudes, and impress its most important revolutions for nearly the last two thousand years in the most agreeable manner. And it is hoped that to detail its beauties will be esteemed the genuine union of the "*utile dulci*."

DESCRIP-



DESCRIPTION

OF

ANCIENT & MODERN ROME.

IT is with a pleasure enlivened by the importance of antiquities to history, and of the history of Rome to that of man, that we undertake to describe every part of this interesting, this celebrated city. And in order to arrange so amazing a variety of objects in the most convenient method for the reader, we shall begin with the Tiber, which the Roman history has rendered so famous, and which the travellers of most nations must pass before they enter Rome. This river was first called Albula, from the whiteness of its waters; then Tiberis from Tiberinus, King, or Captain, of the Tuscans, who was drowned in it; and lastly in Latin Tiber. It rises near the Arno, in the Appenine mountains, and in the course of one hundred and fifty miles receives forty-two small rivers, the principal of which is the Anio, now called Teverone. Being thus increased, it passes through part of Rome, and is navigable about forty miles; it divides Etruria from Umbria and Sabina, and about twelve miles from Rome enters the Mediterranean. It was lined on each side with large stones,

stones, by Tarquinius Priscus and Marcus Agrippa, to withstand the impetuosity of the water in winter. Being choked with mud, it was cleaned by order of Augustus; and Aurelianus fortified it with a strong brick wall as far as the sea, and put the river under the care of a magistracy, whose officers were called *Curatores Viarum*: each side was adorned with villas, gardens, porticoes, and statues. The water is very healthy, especially for bathing, from the many mineral springs which unite with it.

There are five ancient bridges over this river: the first, called *Ponte Molle*, nearly two miles on this side of the city, is of simple structure: over this bridge the victorious generals passed on their return to Rome from the conquered kingdoms and provinces, bringing kings and captains prisoners in their train; as also did the tributaries, who came to do homage to the Senate and People. The ancient name of this bridge was *Pons Emilianus*, from *Emilius* the censor, who built it; but it was afterwards corrupted into *Ponte Milvio*, and at length into *Ponte Molle*. Of the ancient structure no more remains than the tower built by *Belisarius*, and the piers, on which *Nicholas V.* rebuilt the bridge: it was destroyed in the battle between *Constantine* and *Maxentius*, who was drowned here. The road over it was much frequented by *Nero*, and rendered famous by the martyrdom of many saints. On the bridge is venerated a small picture of the blessed Virgin, and a statue of *St. John Nepomucenus*, done by *Agostino Cornacchini*, by order of Cardinal *Alvato*.

VIA FLAMINIA, OR THE FLAMINIAN WAY,

So called from *Caius Flaminius*, conqueror of the *Ligurians*, who at his own expence made this road from Rome to

to Rimini, where ended Cisalpine Gaul, in the 533d year of the city, from which time it has never changed its name. It reached to the Piazza di Sciarra, where it united with the Via Lata. At that time it was adorned with arches, and statues of illustrious men, similar to the triumphal. At a little distance from the bridge is the statue of St. Andrew the Apostle, which was placed there in 1462, by order of Pope Pius II. in memory of his sacred head having remained there one night when brought from Peloponnesus to the Vatican. For the Ottomans had invaded that country, and Demetrius, the governor, fearing the saint's head might be lost, brought it with the greatest care to Rome, and rested here till a solemn procession of cardinals with palms, and the clergy and people of Rome with thirty thousand wax candles, met and accompanied it into the city. A small cupola is erected over the statue, supported by four marble pillars, and adjoining to it is a chapel, under the care of a hermit. A little farther is the

CHURCH OF ST. ANDREW THE APOSTLE.

About half way from the bridge is this small church, built after the much esteemed design of Vignola, and engraved, for the advantage of students in architecture. When Rome was plundered in the reign of Clement VII. his holiness, wishing to deliver the city from its enemies, sent them four prelates as hostages. But they, believing these priests to be rich, wanted to extort money from them, and, threatening to put them to death, conducted them to Campo di Fiore, but shewing compassion to Cardinal Colonna, who gave the guards a supper, and made them drunk, they escaped up the chimney. This being on St. Andrew's day, the Governor of Rome, who was one of the hostages, and afterwards Pope, by the name of Julius III. dedicated the above church to this saint. Near it is the

CASINO AND VINEYARD OF POPE JULIUS.

This noble casino was built by the above Julius III. after the design of Baldazzare Peruzzi, and finished by St. Charles Borromeus, in the reign of Pius IV. his uncle. Opposite is the famous Osteria, of the same name, now belonging to the house of Colonna.

PALACE OF THE CAMERA APOSTOLICA.

At some distance up the lane, on the left, is this noble palace, built by the same Pope Julius, after the design of Vignola. Here are some pictures by Zuccheri, and some ancient marbles, lately repaired by order of Clement XIV. because the cardinals and ambassadors stop here when they make their public entry into Rome, to receive the compliments of the nobility. To the right is an arched way, with an image of the blessed Virgin, under the care of a hermit.

Through this, at a little distance, is the celebrated Acqua Acetosa, so called from its acid qualities, and esteemed useful in many disorders. Continuing by the Via Flaminia, after passing several villas, houses, &c. we arrive at the Porta del Popolo, anciently called Porta Flaminia. Its present name is by some attributed to the church adjoining it; by others to the poplar trees, in Latin populi, that surrounded the mausoleum of Augustus, and extended nearly to this place. This is now the principal gate of Rome, not only because it is the noblest, but because most foreigners pass it in entering the city, whether Ambassadors, Kings, Emperors, or others. It was renewed by order of Pius IV. after the design of Vignola; and Buonarroti placed here the two statues of St. Peter and St. Paul, done by Mochi for St. Peter's church: the part within

within the city was done by order of Alexander VII. after a design of Bernini, for the solemn entrance of the Queen of Sweden.

All this space, encompassed by hills on one side, and by the Tiber on the other, was anciently called *Campus Martius*, having been dedicated to Mars by Romulus, as a place for exercising the youth in the military art; and for holding the *commitiæ* for the election of magistrates; for which reason it was not lawful for any one to inhabit it, though it was full of magnificent public buildings, such as the circus, *naumachia*, theatres, triumphal arches, obelisks, temples, porticos, and statues of illustrious men without number, besides the famous mausoleum of Augustus. Aurelian, not to leave so much magnificence exposed to the insults of enemies, enclosed it within the walls of the city. To the left, as soon as you enter this large place, is the

CHURCH OF ST. MARY DEL POPOLO.

This church is built where the sepulchre of Domitian stood, and Nero and his family were buried, over whom was the following epitaph, as mentioned by Gruter: "*Offa Neronis Cæsaris Germanici Cæs: F. Divi Augusti Pronep. Flamin. Augustalis Quæstoris.*" The earth washed from the hill having buried it, a large walnut tree grew over it, and was constantly occupied by a raven, believed by the people to be a demon, that insulted whoever passed. Pasqual II. in the year 1099, after three days fasting, and many prayers, said he had a revelation that this malignant spirit guarded the bones of that wicked emperor. He therefore came in procession to the place, and was the first who began cutting down the tree, while those who accompanied him rooted it up,

VOL. I.

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burned it, and threw the bones and ashes of Nero into the Tiber. In its place an altar was built, which was consecrated by the same pope, with the assistance of ten cardinals, four archbishops, ten bishops, and many prelates, as is mentioned in the history of the church. This cause of trouble being removed from the people of Rome, they, for an eternal memorial of the benefit obtained, built this church at their own expence, in 1227, which, on account of this popular contribution, was called St. Mary del Popolo: and, to increase their devotion, Gregory IX. with a solemn procession, brought the image of the same from the holy chapel of Laterano. It is built with three aisles, and was first put under the care of a confraternity, and afterwards given to the Augustine friars of Lombardy. Sixtus IV. restored it after a design of Pintelli, and, confirming what his predecessors had done, appointed six penitentiaries, in the same manner as at St. Peter's, but subordinate to the latter. Julius II. ennobled it with paintings, and other ornaments. Gregory XIII. came in procession on foot, in 1578, with his clergy, for the preservation of Rome, then in imminent danger from the plague (which however soon happily subsided), as Sixtus V. had done in a similar time of pestilence, to St. Sebastian's. Lastly, Alexander VII. renewed it after a design of Bernini.

There are two noble chapels in this church, besides the high altar; the one to the right is Cardinal Cibo's; that to the left is Augustino Ghigi's. The Nativity, in the first chapel on the right, and the others are painted by Pintorecchio. In that of Cardinal Cibo's, which is highly ornamented with marble and sculpture, over the altar, is the Conception, with four saints, by Carlo Maratti: that on the side is by Monsr. Daniel, the other by Morandi.

The

The paintings in fresco in the cupola are by Luigi Garzi: the two busts of the cardinals are sculptured by Cavallini. St. Augustin, with the blessed Virgin, in the next chapel, is by Pintorecchio; and the Visitation of St. Elizabeth, in the other, is by the same Morandi. The Angel to the right is sculptured by Ercole Ferrata: that to the left by Antonio Mari. St. Thomas di Villanova, in the following, is by Fabrizio Chiari. The paintings in the cupola of the church are by Vanni. The noble high altar, where the image of the blessed Virgin is kept, was erected by order of Urban VIII. after a design of Cav. Rinaldi. The two sepulchres in the choir are by Sansovino. The picture of the Assumption in the following chapel is by Annibal Caracci. That on the side is by Michael Angelo da Caravaggio; and the paintings round it are by Taccioni, the rest are by Novara. The paintings and statues in the other chapel are by Mazzoni. The picture on the altar, in the crociata or nave, is by Mei. The Angel on the right is the sculpture of Raggi; and that on the left by Mauri. The paintings in the following chapel are by Fiammingo; and those in the other are by Giovanni da St. Giovanni. The picture over the altar is by Maffucci; and the monuments are done after a design of Algardi: the portrait is by Monet. Next to this is the celebrated chapel of Augustino Ghigi, from a design of Raphael da Urbino. The picture over the altar is by Fra. Sebastiano del Piombo. The Mosaic in the cupola is taken from one of the cartoons of Raphael. The lunette is by Vanni. The statues of Elias and of Jonas, are done by Lorenzetto, from a design, and under the direction, of Raphael, to appear like antiques. The other two, together with the monuments, are by Cav. Bernini. The top of the altar, with the basso-relievos and the candlesticks of bronze,

are by Lorenzetto. The picture in the last chapel is by Rossi. Among the other paintings and sculptures the monument of Card. Albani, on the last pilaster of the right aisle, sculptured by Paracca, deserves particular notice. That on the left, by Giacomo della Porta, and that of the Princess Ghigi on the column, is a fancy design of Cav. Pofi; the Medallion and Putti are by Penna; the Lion and Eagle are by Franzoni. Lastly, this church abounds with statues, stuccos, &c. of excellent workmanship. The two angels over the middle door are by Ercole Ferrata. The St. Teresa, and St. Catherine of Sienna, over the first arch on the right, are by Rossi. The St. Pudenziana, over the next, is by Morelli; St. Prassede by Naldini; St. Ursula and St. Cecilia, over the third, by Antonio de Mari; St. Martha and St. Agnes, by Rossi; the two Angels that support the coat of arms of Alex. VII. in the arch of the cupola, are by Raggi, as are also the others, together with the St. Appollonia and St. Tecla, over the first arch on the other side. The St. Agatha and St. Dorothy are by Perone; the St. Barbara and St. Catherine by Raggi; and the St. Scolastica and St. Clare by Ferrata. In the cloister of the convent is the monument of the Bishop of Anglona, treasurer to Paul III. done by Guglielmo della Porta. The garden of this convent is very spacious and large, inclosing great part of the Pincian hill.

PIAZZA DEL POPOLO, AND THE EGYPTIAN OBELISK.

The obelisk in the middle of this place is esteemed one of the most stupendous works of the kings of Egypt. It was reduced to this form by Semneferteus, who reigned five hundred and twenty-two years before Christ. Its height is an hundred and eight Roman palms; and, including



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Piazza del Popolo

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churches of beautiful architecture, and forming a most magnificent entrance, worthy of the first city of the world. The middle street, leading to the Piazza di Sciarra, was formerly called Strada Flaminia, but the horse-races, introduced by Paul II. in the time of the carnival, has since given it the name of the Corso. Of the two fore-mentioned churches that to the right is dedicated to

ST. MARY DI MONTE SANTO.

In 1662 this church was given to the Carmelite friars of the province of Monte Santo in Sicily, who at that time had a small church near it, and begun the new one from a design of Cav. Rinaldi, under Alexander VII. It was carried on by Card. Gaftaldi, under the direction of Bernini and Fontana. It is ornamented with marble, paintings, and stucco gilt. The principal picture is that of the Crucifixion, in the first chapel on the right hand, by Salvator Rosa. Those in the next chapel are by Berrettoni, that of St. Alberto, by Avellino. The high altar is adorned with fine marble, and columns; the two angels are by Carcani, the busts of the four Popes in metal by Lucenti; the picture in the following chapel, which is also adorned with precious marble, is by Carlo Marratti, and those on the sides, the one by Garzi, the other by Mons. Daniel; and the other paintings around by Chiari. The sacristy of this chapel merits observation on account of the paintings of Baciccio and Chiari. The Santa Maria Maddalena de' Pazzi, in the last chapel, is by Geminiani, and the stucco, and four statues in the niches of the cupola, are by Carcani.

The Conventual Church on the other side of the Corso belongs to the reformed French monks, of the third order of St. Francis, who, when rebuilding their convent, generously

rously determined to adopt a design corresponding herewith. It is called

ST. MARY DE' MIRACOLI.

These monks had a small church near the Tiber, with an image of the blessed Virgin, called the miraculous. That it might be kept with greater dignity and reverence, Alexander VII. gave orders to build this church after a design of Rinaldi. That Pope dying, the building was carried on by Cardinal Gastaldi, under the direction of Cav. Fontana, who reduced it to an oval figure, with a cupola and portico, like those of the church opposite, and in 1628, in compliance with a petition of Cardinal Barberini, the succeeding Pope gave it to the French. The four angels that support the picture of the blessed Virgin on the high altar of this church, are by Raggi, who also did the two Virtues in marble at the sides of the monuments of Cardinal Gastaldi and his brother. The busts of bronze are by Cav. Lucenti; the two paintings of St. Francis by Father Lione, and St. Anthony by Monf. Gascard; the statues in the front of the church are by Morelli, Carcani, and others.

Proceeding a little way up the Corso, on the right, is the

CHURCH AND HOSPITAL OF ST. JAMES, OR S.

GIACOMO DEGL' INCURABILI.

Cardinal Pietro Colonna, desirous to complete the original plan of his uncle Cardinal Giacomo Colonna, who had built that part towards the Ripetta, where the arms of the family are still to be seen, left a large legacy, in 1338, to build the remainder of this hospital and the church. At first it was called in Augusto, from the mausoleum of that Emperor, near which it stands. It is now called

called the Incurables, from the kind of patients who are admitted. Cardinal Salviati, being its Protector, in 1600 enlarged the hospital, and rebuilt the church, from a design of Francesco di Volterra. It was finished by Carlo Maderno, in an oval form, with a cupola. In this church are some paintings and sculptures worthy of observation. The picture in the first chapel on the right is by Roncalli: the fine basso-relievo in marble, in the second, and the Angels, with other ornaments in stucco, are by Mons. le Gros. The two pictures at the sides by Passeri. The Baptism of our Saviour, in the third chapel, is by Passignani: the Last Supper with the Apostles, on the high altar, and the paintings round it, are by Novara, who also did the Trinity in the cupola. Melchisedeck, with the other figures at the sides, are by Vespasiano Strada: that with the manna, and the others round it, by Nappi: the Nativity, in the following chapel, by Grammatica: the statue of St. James, in the next, sculptured in marble, is by Buzi di Vigu; and the picture in the last is by Zucchi. St. Filippo Neri frequently visited this hospital, and brought the dissolute youth to visit it, and observe the variety of illness caused by licentiousness. Here St. Camillo de Lellis, institutor of the ministers of the infirm, first gave proofs of his sanctity; and here, at certain times in the year, a quantity of bread is given to the poor. Clement VIII. granted to the ministers and servants all the privileges and indulgences enjoyed by the other hospitals in Rome. It is divided into two parts, one for the men and the other for the women, with every convenience for the infirm, as also for the officers and ministers that belong to the institution, besides fourteen chaplains and two curates, who officiate in the church. It has a cardinal protector, and is governed by four guardians—
one

one prelate, one advocate, and two gentlemen. It has also two findics and two chamberlains.

Near this spot is the

PALACE RONDANINI,

in which is a noble stair-case, and apartments enriched with pictures, ancient statues, busts, a celebrated antique head of the Medusa, and many basso-relievos, fitted up to the particular taste of the present Marquis.

THE CHURCH OF THE HOLY NAMES OF JESUS AND MARY.

In 1646, the reformed friars of St. Augustin built this convent and church in honour of the holy names of Jesus and Mary, after a design of Carlo Milanese; but it was finished by Cav. Rinaldi, chiefly at the expence of Monfig. Giorgio Bolognetti, Bishop of Rieti. It consists of one aisle, or rather main body, with seven altars, all adorned with marble sculpture, paintings, and stucco gilt, together with several monuments. The first monument on the right represents Death, and is by Dominico Guidi: the next, with the bust of Sig. Bolognetti, is by Aprile. The picture of St. Nicholas, in the second chapel, is by Basilio Francese. The third monument is by Cavallini. St. Anthony the Abbot, in the third chapel, is by Girolamo Pesce. The Coronation of the blessed Virgin, on the magnificent high altar, is by Giacinto Brandi, who also did the paintings over it. The two statues on each side are by Mazzoli; and the two Angels that support the Globe is by Naldini. The others are by Cavallini, who also did the monument of Monfig. Bolognetti. The painting in the chapel adjoining is by Alessandris: the blessed Virgin, St. Joseph, and the other paintings in the next chapel,

chapel, by Brandi. The monument near it is by Michele Maglia. St. Thomas di Villanova, and the other paintings in the last chapel, by Ottoni. The last monument to the left of the door is by Ferrata. The statues and stucco above are by the same: the paintings around by Brandi. The altar in the sacristy, and the three pictures near it, are by Lanfranco: the other paintings by Palermitano, a monk of this convent; and the blessed Virgin, with St. Augustin, in the choir, by Lelli.

THE CHURCH AND MONASTERY DELLE ORSOLINE.

In the third street on the left is the monastery of St. Ursula, built in 1684, by Laura, Duchess of Modena, mother of a queen of England, together with a small church dedicated to St. Joseph. Benedict XIV. enlarged the monastery with every convenience for a children's school, where the nuns act as teachers. The Martyrdom of St. Ursula, and the other paintings in this church, are by Pozzi, a Jesuit. Near this monastery, in the Corso, is

THE CHURCH AND HOSPITAL OF ST. AMBROSE AND ST. CHARLES OF LOMBARDY.

This church, in point of magnificence, merits the name of temple, or cathedral, and is under the care of the Milanese. Till the year 1471, they had a small church called St. Niccolò del Tufo, which, together with the hospital, was given by Sixtus IV. to the Lombards, who, with great presents from the Milanese prelates, and still greater from the King of Spain, at that time their sovereign, built this grand temple, after a design of Onorio Lunghi. But the building was afterwards carried on by Martino his son. The cupola, nave, and tribune, or part behind the high altar, are from a design of Pietro da Cortona:

Cortona : and it is ornamented in every part with gilded stucco, by Cosmo and Giacomo Fancelli. It was dedicated at first to their protector and bishop St. Ambrose, a noble Roman ; and in 1610, St. Charles Borromeus, who likewise greatly contributed to the edifice, being canonized, it was dedicated in honour of both. On the high altar is the celebrated picture of Carlo Maratti. The tribune, the angles of the cupola, and the paintings on the cieling of the middle aisle, are by Giacinto Brandi ; all the basso-relievos, angels, and figures in stucco, with many gilded ornaments, are by Cosmo and Giacomo Fancelli ; the statues in the niches are by Cavallini ; the termini above the cornice of the tribune are by Gramignoli. On the cieling of the two side aisles are various paintings. In the chapel of the crucifixion, on the right hand side, is a large picture of St. Charles praying for deliverance from the plague, and an angel in the air putting his sword in its sheath, by Cav. Perugino. Those round it are by Albertoni. The paintings round the next are by Toppa : the next, with St. Barnaby preaching, by Mola ; and the paintings round it by Cav. Benaschi. The noble altar in the nave of the church is a design of Cav. Pofi : the Mosaic is taken from that of Maratti in the church of St. Mary del Popolo. The statue of David is by Le Brun ; and Judith by Pacilli. The first painting on the cieling round the tribune is by Carlo Affenzi : the others by Boncore. Behind the high altar, in an oval, is the heart of St. Charles : the glory is by Garzi. The next painting is by Chiari : the second by Geminiani. That in the next chapel by Rossi ; and those round it by Garzi. St. Filippo Neri, in the other, is by Francesco Rosa, who also did the paintings round it, and St. Henry on his knees in the last chapel. The others in the cieling are by Pio Paolini.

Paolini. In the oratory are some fine sculptures in marble by Tommaso della Porta; and in the sacristy two busts by Cornacchini. Of the palace adjoining, a part is employed as a college, a part for the residence of twelve chaplains, who officiate in the church, and the remainder includes every accommodation necessary in an hospital for the infirm Milanese. The whole is governed by a cardinal, a prelate, and other Milanese; and it was many times honoured with the presence of St. Charles, who performed with the greatest humility the lowest and most ordinary services, in company with St. Philippo Neri. A little farther to the left is

THE CHURCH OF THE HOLY TRINITY IN STRADA
CONDOTTA.

In the year 1741, this church and convent were built, after a design of Rodriguez, a Portuguese, but finished by D. Josef Hermosilla, a Spaniard, for a legate of D. Diego, Archbishop of Lima and Viceroy of Peru, to establish in Rome the Spanish friars of the order of Riscatto, to which he belonged. This church is dedicated to the Trinity, but the name of the street is added to distinguish it from others of the same name. It is of an oval figure, and contains seven chapels. In the first on the right, St. Catherine and the blessed Virgin are painted by Cafali; St. Felix de Valois, in the second, is by Lambert Fiamingo. The third, of the Conception, is by Preziado, a Spaniard: that of the high altar is by Giacquinto; the sides in fresco, and the cupola, by Valasquez, a Spaniard. The good Pastor, over the first altar on the other side, is by the same: St. John de Matha, in the next, by Gaetano Lapis; and Beato Simone near it by Trevisani. The St. Agnes, in the last, is by Cav. Benefiali. The paintings

in

in fresco round the choir, and in the sacristy, are by Gu-
glielmi: the small picture on the altar is by Preziado;
and the sculpture in marble by Gasparo Sibilla. On the
other side of the Corso is the large

PALACE OF RUSPOLI OR GAETANI.

This magnificent palace was built after a design of
Ammannati, for the noble family of Gaetani, but is now
in the possession of the family of Ruspoli. It is remark-
able for the stair-case of Parian marble, every step of
which cost eighty crowns. It is divided into four parts,
of thirty steps, each ten feet long and two broad. The
apartments contain many ancient statues, busts of emperors
and philosophers, basso-relievos, and a variety of pictures
and precious furniture. Under the portico in the yard is
a colossal statue of Alexander the Great. On the stairs
is a statue of Bacchus, a Consul, an Adrian, an Apollo,
a Mercury, and a woman in the habit of Hercules, of
Greek sculpture, supposed to be Iole.

Near this palace is the

CHURCH OF ST. LAWRENCE IN LUCINA.

This is the parochial church of the largest parish in
Rome, and has the title of the first cardinal of the
priests order. It is believed to have been built by St.
Sixtus III. in 440, on the ruins of the ancient temple of
Juno Lucina, said to have stood by a sacred wood, called
in Latin *lucus*; and hence it is supposed this church is
distinguished from others dedicated to the same saint by
the afore said addition to its name. Others account for
that appellation given to Juno, from her being called the
goddess of light, *lux*, or, in Italian, *luce*. Be that as it
may, Juno Lucina was supposed to assist in bringing chil-
dren

dren into the world, whence, on the calends of every month, the Minor Pontifex performed a sacrifice to Juno in that temple, and celebrated the festival of the Matronalia, when a number of matrons offered flowers and chaplets to the goddesses. But this appellation is referred by others to a Roman matron of that name.

This church was thoroughly repaired by Benedict II. Sergius I. and Adrian I. In 1196 it was consecrated by Celestin III. Card. Hugo, an Englishman, and Card. Innico Avalos, a Spaniard, all titulars of the same church, repaired it; and Paul V. in 1606, gave it to the regular clergy, who had the cieling painted, and the gilded stucco made to represent the effigies of divers saints, whose reliques are preserved here. It has eleven chapels, adorned with paintings and sculpture. The high altar has two pillars of fine black marble, after a noble design of Cav. Rinaldi. Here is also the famous picture of the Crucifixion by Guido Reni, left to this church by the Marquis Angeletti. In the chapel adjoining is a picture of St. Margaret of Cortona and St. Francis, by Cav. Benefiali: that in the next is by Alexander Veronese: that of St. John Nepomuceno, with the blessed Virgin and St. Michael, are by Avellino, a Neapolitan; and the St. Charles, in the last, by Carlo Veneziano. The picture in the baptismal chapel is by Nafini: the Resurrection, on the cieling, by Greuter, a Neapolitan: the others are by Spadarino and Piccione; and the paintings in the portico are by Garzi. The St. Lawrence, in the first chapel on the right, is by Tommaso Solini: St. Joseph and St. John Baptist, in the triangles round it, in fresco, are by Luini: the other two by Speranza. The St. Anthony, in the second chapel on the same side, is by Cav. Massimi. The paintings in the lunette are by Vasconio; and those underneath
by

by Miele. The oval over the altar is by Rinaldi: that in the third chapel is by Arrigo Fiammingo: that against the wall, with St. Lucina, is by Avanzio: the other by Borgiani. The Annunciation, in the fourth, is copied by Geminiani, from the original of Guido. The history to the right is by Borgognoni; and the other to the left by Geminiani. The architecture is by Bernini.

This church, on occasion of the pestilence in 1625, was one of the seven visited by Urban VIII. instead of St. Lawrence's out of the city. The same pope placed under the high altar the bodies of the martyrs Ponziano, Eusebio, Vincenzo, Peregrino, Gordiano, and Felicula. Here are also many more reliques preserved in rich cases in the sacristy, together with a phial with the blood of St. Lawrence, and a vase with some of his body as it was consumed by the fire, and part of the gridiron on which he was burnt. In this church also was buried the celebrated painter Nicholas Pouffin.

In digging the foundation of the sacristy, was discovered great part of the gnomon and dial of the *Orologio Solare*. The gnomon is an obelisk, called *Obelisco Solare*, and dedicated to the sun, by whose motion it shewed the hours of the day, together with its increased or diminished length, on lines of bronze in a pavement of marble, some of which were also found. This obelisk, together with that in the *Circus Maximus*, was brought by Augustus Cæsar from Heliopolis, after he had conquered Egypt. It was 116 feet high; but when found was broken in six pieces. It bore this inscription, "Cæsar Divi Jul. F. Augustus Pontifex Maximus Imp. XII. Cos. XI. Trib. Pot. XIV. Ægypto in potestatem Populi Romani redacta Soli, Donum Dedit." Pliny writes that it was standing in his time, but that for three hundred years it had not
justly

justly shewn the hours, which he attributes to a change in the heavens, an earthquake, or the inundations of the river. It was found in 1748, and placed in the yard of the palace Vignaccia.

PALACE OF FIANO.

To the right of the above-mentioned church is this ancient palace of the titular cardinal of the same. It first belonged to the family of Peretti, then to that of Ludovisi, now to the Duke di Fiano Ottoboni. It is said to have been built in 1300, by an English Cardinal, on the ruins of a grand edifice, called the Palace of Domitian; contiguous to which was a triumphal arch, vulgarly called Arco di Tripoli, perhaps from the trophies with which it was adorned, or on account of the victory that emperor gained over three cities, agreeably to the etymology of the word. It was also called Arco di Portogallo, from a cardinal of that nation, who lived there. Nardini is of opinion, that the basso-relievos it bore shewed it to have been designed for Marcus Aurelius. It remained till the reign of Alex. VII. who had it demolished in order to enlarge the Corso, placing a stone in memory of it on a house opposite to its site, and the basso-relievos in the stairs at the Campidoglio.

A little farther is the Palace Teodoli; opposite to which is that of Raggi. Near this is

THE CHURCH AND MONASTERY OF ST. MARY MAGDALEN.

Honorius I. built this church in honour of St. Lucia, the Virgin and Martyr of Syracuse; and Leo X. in 1520, gave it to the confraternity della Carità. Paul V. added to it a conservatory for poor female penitents, repaired the church,

church and dedicated it to St. Mary Magdalen. It is now appropriated to religious virgins, under the regulation of St. Augustin. In this church are some fine paintings. On the first altar is the Crucifixion by Giacinto Brandi; and, on the second, a St. Lucia by the same. St. Mary Magdalen, on the high altar, is by Guercino. The History of St. Lucia, and the Adoration of the Magi, are by Cav. Marazzone: the Nativity, the Visitation, and the Flight into Egypt, by Strada: the St. Mary of Egypt by Sigismond Rosa; and the blessed Virgin, with other saints, by the scholars of Julio Romano.

In the street to the right is the square, and the celebrated

CHURCH AND MONASTERY OF ST. SILVESTER
IN CAPITALE.

This church is believed to have been built on the ruins of the baths, or Naumachia of Domitian, by St. Dionysius, who was Pope in 261, with all the parsimony and secrecy required in those early times. But the persecution of the Gentiles ceasing, it was by Paul I. rebuilt with great magnificence, and made collegiate. It afterwards became the residence of some monks, fugitives from Greece; but they being reduced to a few, in 1286 the church and monastery were given to the nuns of St. Clare, who, having repaired both the monastery and the church, magnificently adorned the latter with marble, gilded stucco, and several paintings. Among the many famous reliques here preserved, is an image of our Saviour, said to be the same he himself sent to king Abagaro in Edessa: also, as is said, the head of St. John the Baptist, from which it has its name in Capitale.

This church, on account of its noble ornaments, and quantity of plate, is esteemed one of the richest in Rome. The cieling, painted in fresco, and representing the Assumption of the blessed Virgin, with St. John the Baptist, St. Silvester, and other saints, is by Brandi: the basso-relievos by Gramignoli, who also painted the Apostles in the lunette over the organ: the frescos in the nave by Cav. Roncalli, Agellio, and Confolano. The Baptism of Constantine the Great in the tribune behind the high altar, is by Geminiani: St. Anthony in the first chapel on the right, and the sides of the same, by Chiari: the groupe in stucco by Rusconi: St. Francis, in the second, by Pisano; and the sides by Garzi. The picture in the third is by Ghezzi. Of the two following, containing the blessed Virgin, St. Joseph, and other saints, the first is by Tarquin of Viterbo, the second by Terenzio da Urbino, and the stucco by Rusconi. The Conception in the next is by Geminiani, and the sides by Cav. Mazzucchelli. The following chapel is by the same Geminiani: the stucco by Ottoni: the Crucifixion, and the paintings on the sides, by Trevisani. The front of the church is from a design of Rossi.

Returning to the Corso, opposite the street in which this church stands, is the

PALACE VEROSPI.

The architecture of this palace is by Onorio Lunghi. It merits the particular attention of the connoisseur on account of its precious collection of statues and ancient busts. In the court yard are some fine ancient statues of the emperors Antoninus Pius, Marcus Aurelius, and Adrian; a Diana, an Apollo, and various basso-relievos.

The

The Galatea, painted under an arch, is by the scholars of Albani: the gallery on the first floor is painted by himself. Here also is a statue of the goddess Nænia, very rare; an Egyptian idol, and three antique heads, besides that of Scipio. Among the busts is a scarce Macrinus, of Greek sculpture. The harmonical machine is a wonderful performance of art, constructed at an immense expence, and forty years of labour, by Todini. It contains seven instruments, that formerly played by mechanism. Near this edifice is the

PALACE GHIGI.

The principal entrance to this magnificent palace is in the Corso, but the chief front is in the Piazza Colonna. It was begun on a design of Giacomo della Porta, carried on by Carlo Maderno, and finished by Felice della Greca, for the nephew of Alex. VII. In this palace are many admirable pictures, and ancient busts of great value, particularly on the first floor. Among the pictures are some celebrated pieces of Titian, Albani, Domenichino, Bassano, Caracci, Guercino, Poussin, Guido Reni, and others: also several small battle pieces by Michael Angelo, and some of larger size by Borgognone, together with many landscapes by Claude Lorraine, and various historical pictures by Paul Veronese, Pietro Perugino, Tintoret, Pietro da Cortona, Carlo Maratti, Brandi, and Salvator Rosa. The Guardian Angels are by the celebrated Cortona: the portrait of Aretino by Titian: Alexander VII. by Bernini; and the Endymion by Bacciocio. In these rooms is a quantity of rich furniture embroidered with gold, beautiful tables, &c. On the second floor is the celebrated library, consisting of some thousand volumes, and some hundreds of manuscript codices, particularly in

Greek, of great value, and a missal of Boniface VIII. covered with silver, and remarkable for its antiquity and beautiful miniatures, as well as for a genealogy of Christ, written in the fourth century: also the life of Sixtus V. in manuscript. On a table in one of the rooms of this floor is the globe which was formerly placed on the top of the Solar Obelisk, and bears some curious astronomical figures and lines. The ground floor is enriched with several statues, among which are four gladiators of the natural size in different attitudes of fighting, and one in the agonies of death: four statues of youths in various exercises: a Ceres and a Silenus: ten statues of various pagan deities: a bust of Caligula on a table of porphyry: two alabaster columns, and two of giallo antico: some termini: a statue of St. John the Baptist, sculptured by Mochi: several busts of Alexander VII. and other remarkable individuals of the Ghigi family, done by Bernini and other celebrated sculptors.

PIAZZA COLONNA.

This square, as well as the Rione, or ward where it is situated, takes its name from the stupendous column which adorns its center. This superb column was erected by the senate and people of Rome, and dedicated, as is believed, by the emperor Marcus Aurelius, to Antoninus Pius, whose statue he placed on the top. But as that emperor had never achieved any thing of consequence in war, he had it sculptured with his own actions in that against the Marcomanni, and that against the Moravians and Bohemians, among which is the miraculous rain given to the prayers of a legion of Christian soldiers. This trophy of Roman magnificence is one hundred and seventy-five palms high, and is furnished with one hundred and ninety steps within



Column of Antoninus

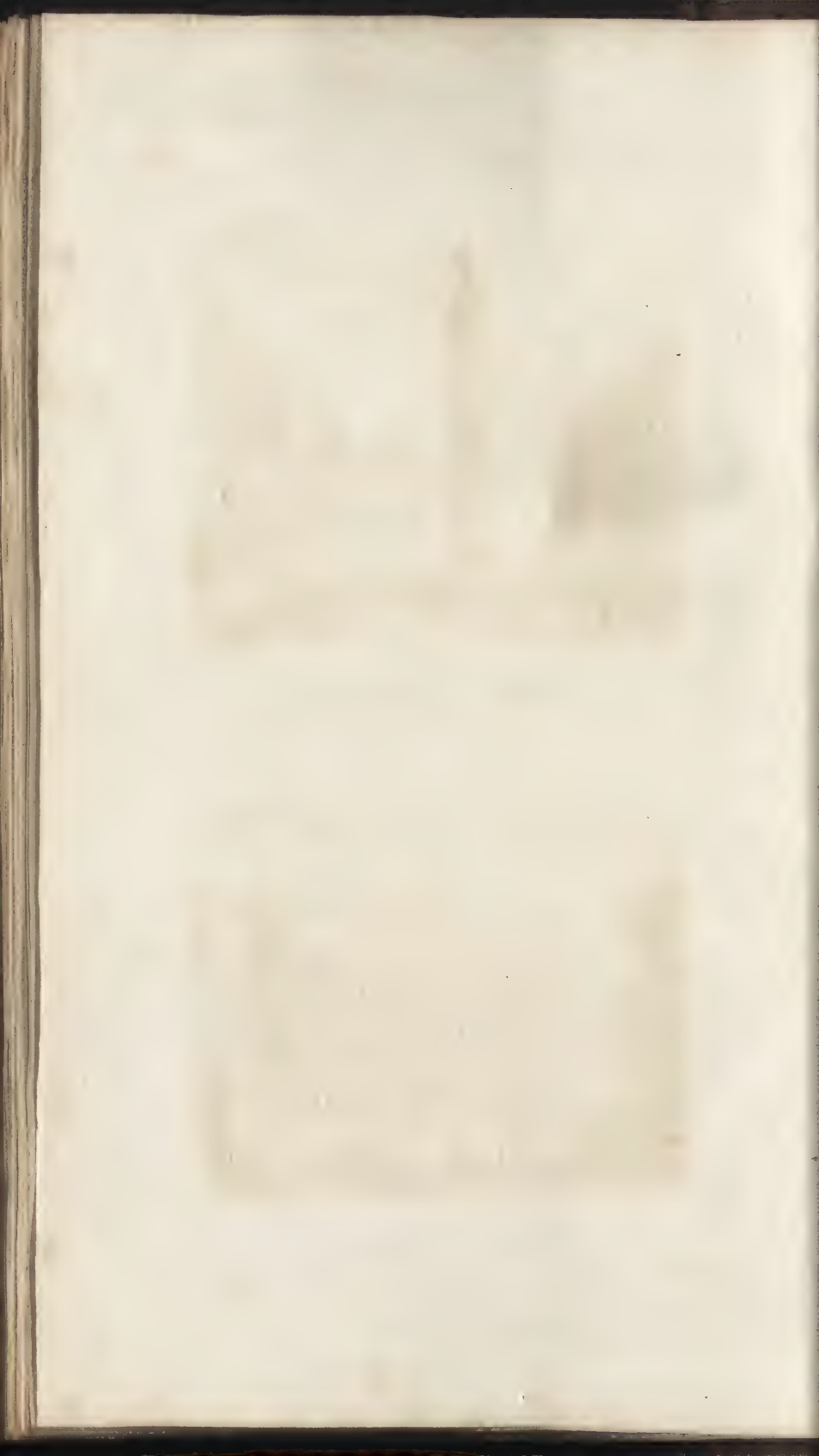


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Basilica Antoniana

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within it, and forty apertures for light. It was found much damaged by time, but Sixtus V. in 1589, had it repaired after a design of Cav. Fontana; and in lieu of the emperor's statue crowned it with one of St. Paul, nineteen palms high, of gilt metal, from the model of Tommaso della Porta. Gregory XIII. ornamented this square with the fountain of Trevi, from a design of Giacomo della Porta. Alex. VII. reduced it to its present form, and built the palace for the residence of the Vicegerent of Rome, with offices for the four notaries of the Camera or Chancery, and those of the Archivio Urbano.

Adjacent to this is the

CURIA INNOCENZIANA ON MONTE CITORIO.

This little hill was called Citorio, or Citatorio, being the spot in the Campus Martius where the Centuriæ were cited to assemble previous to entering the Septi and giving their votes in the election of magistrates. This grand edifice was begun in the reign of Innocent X. after a design of Bernini, and finished by Fontana, under Innocent XII. who established here the hall of justice, called after his own name, Curia Innocenziana. It contains apartments for the treasurer, the auditor of the camera, the judges, and subordinate officers. There are offices also for the notaries, and the banco de curfori. Here the most important civil causes are tried.

Clement XII. had the small buildings that incumbered this spot, removed, and, after a design of Cav. Fuga, formed a large square, surrounded by regular buildings. The pedestal which stood in the centre, together with the column of Egyptian granite, sixty-seven palms and a half high, was dug up in 1705 from the spot now occupied by the house of the missionary priests. Clem. XI. the then

reigning pope, intended to have had it set up as it formerly stood, but finding it damaged by fire, and broken in several places, abandoned the design. Benedict XIV. wished to restore so valuable a monument of Roman antiquity, and to add it to the ornaments of his metropolis; but he only raised the pedestal. It was completed by the present pope. This column was erected by the emperors Marcus Aurelius and Lucius Verus, to the memory of their father Antoninus Pius, as the following inscription imports. "Divo Antonino Augusto Pio, Antoninus Augustus, et Verus Filii." The basso-relievos on the three other sides exhibit the apotheosis, or deification of the same emperor, with many horse and foot soldiers marching round the funeral pile. The principal figure of the apotheosis appears well preserved and of a fine form. In the middle is a youth flying, supposed to represent the genius of the deceased. On his shoulders he bears Antoninus holding a sceptre in his right hand, on the summit of which is an eagle. Near him is Faustina his wife, with her head veiled, and on each side an eagle flying. Underneath, to the right hand, is Rome mourning. She appears extending one hand, pointing to the genius, and resting the other on a shield, which bears the symbol of the city, Romulus and Remus sucking the wolf. These basso-relievos are now removed to the Vatican Museum.

Returning to the Piazza Colonna, on the right is the

CHURCH OF ST. BARTHOLOMEW DE BERGAMASCHI.

This church was built in 1561, by a pious society, under the title of St. Mary della Pietà, together with an hospital for insane paupers; but that building being too small, Benedict XIII. removed them to the Lungara near the hospital of Spirito Santo; and in the reign of Clem.

XII. the church and hospital were given to the religious confraternity of Bergamo established at Rome, who repaired the former, and dedicated it to St. Bartholomew and St. Alexander. The picture on the high altar is by Durante di Borgo: that on the right hand by Valtellino; and that on the left by Milani. The hospital and college are limited to their own nation.

Beyond this church is the Palace Niccolini (the architecture of Paparelli); and on the other side of the Corso is that of Spada, now let out to any foreigners of rank who come to reside in Rome.

In the street to the right is the

CHURCH AND CONVENT OF ST. MARY IN VIA.

Cardinal Capocci, in 1253, in the reign of Innocent IV. built a small church on this spot, in consequence of a miracle said to be performed by an image of the blessed Virgin painted on a tile, which fell into a well near the cardinal's palace, when such a quantity of water inundated the stable as to endanger the horses. The servants seeing the image swim on the water, immediately informed the cardinal of the circumstance; on which he came, with all his attendants, and, devoutly taking it up, placed it in the chapel in his palace; and afterwards, on the same spot, he built a church, and, inclosed the well.

Leo X. gave this church to the Serviti friars, who, in 1594, rebuilt it after a design of Martin Lunghi. The front is by Rinaldi. Card. Baronio, being titular in 1604, had the choir finished, and the church painted round by Piastrucci. In the first chapel to the right, where the miraculous image is kept, is the well, formerly in the public way, for which reason the church is called in Via. Among the paintings that adorn it, on the side of the

second chapel is one by Caravaggio, from a drawing of Andrea Sacchi, representing a naked figure going to be dressed in the habit of a saint. That opposite is by Luini. The Annunciation in the next chapel is by Cav. d'Arpino, as are also the paintings in fresco. Those around it are by Zucca. The Trinity in the last chapel on this side is by Consolano: that on the right side by Alberti: the other, opposite, by Lombardo. The only picture worthy of remark on the other side of the church is the St. Pellegrino, in the last chapel, by Montefanti.

To the right of this church is a small square, and the

CHURCH OF ST. CLAUD AND ST. ANDREW DE BORGOGNONI.

This church was rebuilt from the foundation by the Burgundians, in honour of the saints their protectors, after a design of Mons. Derive. The picture over the first altar on the right is by Placido Costanzi: that of the Titular Saints on the high altar by Pietro Barberi: and the Resurrection on the left by Mons. de Troy, director of the French Academy. The statue of St. Andrew is by Mons. Breton; and that of St. Claud by Mons. Graziaquiet.

Returning to the Corso, above the Piazza Colonna, is the Palace Buonacorsi, and the

PIAZZA AND PALACE DI SCIARRA.

This square takes its name from the palace of the Prince di Carbo gnano of the noble family Colonna di Sciarra, and is much frequented by the nobility on account of the coffee-house. In the palace of Massimi near it is a gallery painted by Breccioli. The palace was built after a design of Ponzio: the gateway is a beautiful specimen
of

of the architecture of Vignola. It is remarkable for the amazing large stones dug up here in the reign of Pius IV. when, on digging the foundation, were also found some pieces of basso-relievos of the emperor Claudius; and in 1641, on digging in the square at the depth of twenty-three palms, was found the ancient pavement of the Via Flaminia, which at that spot united with the Via Lata. There were also found some broken columns of African marble, a piece of a capital, part of a stone with an inscription of Claudius, and a gold medal of the same emperor, with his name and effigy on one side, and on the other an arch with an equestrian statue, from whence it appears that the marble had been part of the arch of that emperor, which crossed the Corso near the

PIAZZA DI PIETRA.

This place was first called Piazza de' Preti, from an hospital of invalid priests, which was standing in the reign of Julius II. but its name is now changed to that of Pietra, supposed to be derived from the great quantity of stones and marble dug up there. In this square also are the wonderful remains of an ancient edifice, with eleven large columns of the Corinthian order, supposed by some to be the temple of Mars, and by others that of Neptune; but some typifications of the provinces sculptured in marble, that had adorned the lower part of the columns, having been found in the reign of Paul III. it appears to have been the Basilica Antoniana; for Vittore writes, "*Basilica Antoniana, ubi est, provinciarum memoria.*" A piece of this marble is to be seen in the Campidoglio, and several more in the second court of the Farnese palace.

Cav. Fontana, by order of Innocent XII. adapted this edifice for a Dogana di Terra, or land custom-house; and the

the same pope assigned its revenues to the hospital of invalid paupers at the Ripa Grande.

Turning into the lane on the right, the next object is the

MAGNIFICENT CHURCH OF ST. IGNATIUS.

This spot was formerly occupied by a small church dedicated to the Annunciation; but when Ignatius Loyola, the founder of the Jesuits' order, was canonized, Card. Ludovisi, nephew of Greg. XV. in 1626, built this grand temple, which is the architecture of P. Grassi, from a design of Domenchino. Its noble front is by Algardi. The cardinal dying, left two hundred thousand crowns to carry on the building. In digging the foundation, towards the church of St. Macuto, was found a statue of Minerva, and part of an aqueduct, supposed to be that of the Acqua Vergine, lined with marble, and ornamented with statues and columns.

This church was finished in 1685, and the cieling, the tribune, and the high altar, adorned with paintings by Andrea Pozzi, as is also the false cupola. The paintings in the chapels are by P. Pietro Latrì, except that of St. Joseph, with one by the side of it by Trevisani. The other is by Chiari; a cupola by Garzi; and St. Joachim, in the following chapel, by Stephano Pozzi, who also did the painting in the first chapel to the right. The nave of this church is remarkable for two similar altars erected after a design of P. Pozzi, ornamented with precious marbles, lapis lazuli, and gilt metal; especially that where the body of St. Luigi Gonzaga is kept. The grand basso-relievo in marble is by Monf. le Gros: that of the Annunciation opposite by Philipppo Valle: the two Angels on the balustrade by Bracci: the two on the other by Ludovisi;

Ludovisi; and the paintings around by Mazzanti. The monument of Greg. XV. after a design of Monf. le Gros, is also worthy admiration. The same artist sculptured the portrait of Card. Ludovisi. The two Fames are by Monf. Mono: the four colossal statues in the niches by Rusconi. Of the other four near the sacristy, the Faith is by Simone Giorgio; the Hope by Lavagna; Charity by Nuvolone; and Religion by Rinaldi. Here is also the model of the St. Ignatius in St. Peter's church, by Rusconi. The altar of the Crucifixion is adorned with two columns of giallo antico, and many oriental stones of great value. To the left is the

CHURCH OF ST. MACUTO.

This church belonged to the Bergamaschi, and is celebrated not only on account of its antiquity, but still more for an Egyptian obelisk that stood near it. It is now united to the Roman seminary.

Near the Corso is the

ORATORY OF ST. FRANCIS XAVIER, DEL P. CARAVITA.

P. Pietro Caravita, in 1611, built this oratory for spiritual exercises, to be performed every night, and a general communion once in each month. The high altar is painted by Cav. Conca, and in the portico is a painting by Baldi. To the right is the

PALACE DE CAROLIS.

This noble palace was built after a design of Specchi, for the family Carolis, now extinct.

Opposite

Opposite to this is that of Mellini, or Cesi, lately modernised with the fine architecture of Tommaso de Marchis; and adjoining this is the

CHURCH OF ST. MARCELLUS THE POPE.

On the site of this church was the temple of Isis Eforata, and afterwards the house of St. Lucina, the Roman matron, and a public stable for horses, to the care of which this pope was sentenced by the tyrant Maxentius. This very ancient and much celebrated church was built by the matron St. Ciriaca, on the place where his holiness suffered martyrdom under the same emperor. At first it was a collegiate church, having seventeen others under its jurisdiction; but in 1369 Urban V. gave it to the Servite Friars. Various benefactors have at different times repaired it. The last was Monfig. Boncompagni, who added a new and noble front, after a design of Carlo Fontana. The two statues in the niches are by Cavallini; and the basso-relievo over the door by Raggi. The Romans pay great devotion to a crucifix, which, when the church was burned, remained untouched. Besides some of the wood of the holy cross, preserved in this church, under the same altar are the bodies of St. John the priest, St. Blaze, St. Dionysius, and part of the body of St. Longus, who is said to have pierced the side of Christ when on the cross; and under the high altar are the bodies of St. Marcellus and St. Foca, both martyrs.

The Annunciation in the first chapel to the right is by Baldi; and the paintings around by Tarquinio da Viterbo. Underneath the altar in the second chapel are the bodies of St. Degna and St. Emerita. The paintings round are by Baldini. The third chapel is by Novara, except the paintings in front, which are by Salviati. The Creation
of

of Adam and Eve, and the two Evangelists, St. Matthew and St. Luke, in the fourth chapel, are by Pierin del Vaga: the rest by Daniel de Volterra. The Angels with the cross, forming a screen before the crucifix, are painted on wood by Garzi. St. Pelegrino, with the rest of the paintings in the fifth chapel, are by Milani. The monument of Card. Paolucci, who ornamented this chapel with marble, is sculptured by Bracci. The paintings that adorn the tribune of the high altar are by Novara, as well as the history round the aisle of the church. Of the two statues by the altar, one is by Michele, and the other by Philipppo, scholars of Ferrata. St. Philip Benizi and the paintings in the first chapel on the other side near the high altar are by Cav. Gagliardi: the Conversion of St. Paul by Frederico Zuccheri; and the paintings in fresco by Taddeo, his brother. Of the busts in marble, three are by Algardi, and three are antiques. The painting in the third chapel is by Baldini, the sides by Corvi: the St. Mary Magdalen in the other by Parisini: that in the last, representing the founders of the church, by Masucci; the sides by Salviati; and the monument near the door by Rossi. Behind this church is the

ORATORY OF THE CRUCIFIX OF ST. MARCELLUS.

This chapel having been constituted a confraternity in honour of the above-mentioned crucifix, Card. Alex. Farnese, being their protector in 1568, provided the brotherhood with a place wherein to perform their sacred functions, building this oratory after a design of Vignola. The history of the holy cross is painted on its walls. That part to the right is by Pomarancio, that to the left by Nebbia, and that below the choir by Nogari.

Return-

Returning to the Corso, and a little farther on, is the

CHURCH OF ST. MARY IN VIA LATA.

This church takes its name from the celebrated ancient Via Lata, formerly much frequented, being out of the city, and adorned with magnificent public edifices and markets, for the use and accommodation of foreigners, who were not admitted to the privilege of citizens. There is an ancient tradition that St. Peter lived in one of those houses, with St. Mark and St. Martial, and that they built an oratory, where the apostle celebrated the divine mysteries, and administered the sacraments. Hence it was long called the oratory of St. Marziale. It is also said that St. John the Evangelist, St. Luke, and St. Paul, lived in this place, and that here the latter wrote his defence, and great part of his epistles; for which reasons this church is highly venerated. Under it is preserved a memorial of the above apostles, as the inscription over the door imports. They are represented in a marble basso-relievo, together with an image of the blessed Virgin, by Francelli. Here St. Paul is said to have baptized great numbers of disciples, some of them of the emperor's court. But water not being at hand, his prayers were answered by an angel, who caused it to spring from the spot now formed into a well, in the corner of the church. Here also the Holy Ghost is said to have inspired him to write his Epistle to the Hebrews, and St. Luke to write the Acts of the Apostles. And here, it is said, the latter executed a painting of the blessed Virgin, believed to be that in the church, and gave it to St. Paul.

It is said that Constantine built the church, and that St. Silvester consecrated it. In the year 700 it was rebuilt from the foundation, and the new church consecrated by

St.

St. Sergius the Pope. In 1485 it was again rebuilt by Innocent VIII. who united to it the celebrated monastery of St. Ciriaco, then reduced to a college. It has also been several times repaired. It is now encrusted with marble, and enriched with paintings. The ceiling is by Brandi, who painted the first altar-piece on the right. The St. Nicholas, St. Blaze, and St. Joseph, on the second, are by Ghezzi. The high altar is composed of fine marbles and gilt metal, from a design of Pietro da Cortona. The paintings in the tribune are by Camassei. The blessed Virgin, St. Catherine, and St. Ciriaco, in the chapel at the other side, are by Odazzi: the St. Paul, in the next, by Ghezzi: the blessed Virgin, with St. Anthony, St. Lawrence, and other saints, by Pietro di Pietri. The two first ovals in the aisle at the right are by Masucci: the third and fourth by Pietri: the fifth by Piastrini; and the sixth by Masucci. The first oval in the other aisle is by Piastrini: the second and fifth by Masucci: and the third and fourth by Pietri. All these ovals, the pavement, which is of fine marble, the two chapels at the sides of the high altar, and the gilt stucco around, were done at the expence of Card. Pamphili. The architecture of its noble front and portico is by Pietro da Cortona.

Behind this church, and adjoining that of St. Ignatius, is the

ROMAN COLLEGE AND SEMINARY.

This magnificent edifice was built by Greg. XIII. after a design of Ammanati, for the education of young men destined for the learned professions, and endowed by the same pope with large revenues. Here are taught the Latin, Hebrew, and Greek languages, and the sciences of ethics, rhetoric, mathematics, philosophy, and theology.

The

The students also of other colleges constantly attend the lectures here. In 1774 the ancient Roman Seminary (built by Pius IV. in 1565) was removed hither, and was the first that was founded in conformity to the constitution of the Council of Trent. It is called Roman, because it is the seminary for the clergy of the ecclesiastical state. Here is a copious and celebrated library, and an esteemed museum of antiques. Opposite the college is the

CHURCH AND CONVENT OF ST. MARTHA.

This convent was built by Ignatius Loyola, for poor abandoned women, who were willing to reform. But they being removed in 1561, this edifice was given to a sisterhood of nuns under the regulation of St. Augustin; on which occasion the church was repaired, and enriched with marble, gilded stucco, and paintings. The Transfiguration over the first altar to the right is by Grimaldi: the painting in the second by Albertoni: St. John the Baptist, in the third, by Cozza: the three Marys at the sepulchre, and the paintings by the side of the high altar, by Garzi: and that opposite by Christofori. The St. Mary Magdalen, and St. Martha, in company with Christ, is by Cortese, called Borgognone. The blessed Virgin over the next altar is by Geminiani: the other, with the Child, and St. Augustin, by Giacomo da Po: the Guardian Angels in the last chapel by Francesco Rosa; and the paintings round it by Baciccio, except the figures, which are by Albertoni, and the two circles at the top and bottom by Toppa. To the right is the grand

PALACE OF PAMPHILI DORIA.

Approaching this magnificent palæe from the convent, the first part is the architecture of Borromini, but according

ing to others of Pietro da Cortona, being carried on from the same design by Paolo Amalfi. The other part in the Piazza Venezia, and that in the Corso, are by Valvasoli. It is one of the largest and most superb palaces in Rome, celebrated not only on account of its magnificent architecture and beautiful quadrangular gallery, but for the richness of its furniture, and its splendid collection of inestimable pictures, by the most eminent masters; of which a full description would exceed the limits of this work. Here are also two libraries, one of belles lettres, the other of law. Opposite to this palace, in the Corso, is the

FRENCH ACADEMY.

This edifice was built by the Duc de Nivernois, after a design of Cav. Rinaldi, and endowed by Lewis XIV. for French students, who are instructed in painting, sculpture, and architecture. To omit nothing towards the completion of its object, he furnished it with casts of all the best statues in Rome, and the rest of Italy. The celebrated Cav. Bernini was the first director of this academy, with an income of two thousand crowns a year; but now that office is always filled by a native of France. A little farther, on the other side of the Corso, is the

PALACE OF ASTI.

This palace is situated at the corner of the Piazza di Venezia, towards which is its noble front. It was built after a design of Rossi, and is now the property of the Marquis Rinuccini, of Florence. In this place is also the

PALACE BOLOGNETTI.

This palace was built by Signori Biganzini, from a design of Cav. Canevari. It has since been purchased by Count Bolognetti, who enlarged it after a design of Gianfimoni.

PIAZZA DI VENEZIA.

In this square finishes the Corso. It takes its name from the noble palace belonging to the republic of Venice, built in 1464 by Paul II. from a semi-Gothic design of Majano. Before the pontifical palace on the Quirinal hill was built, the popes came to reside here in the summer, as did Charles VIII. king of France, when at Rome. Pius IV. gave it to the republic as a residence for their ambassador. Since that period they have made many alterations, especially in the adjoining church of St. Mark.

To the right of the Palace of Afti is the third part of the

PALACE PAMPHILI.

This part of the palace was built in 1743, by the last prince of that ancient family, now extinct; in consequence of which it has descended to the house of Doria. Beyond is that of Sig. Gottifredo, the architecture by Arucci; and a little farther is the magnificent

PALACE ALTIERI.

This is one of the largest palaces in Rome. It was built by Card. Altieri, and enlarged by Card. Paoluzzo Altieri in the reign of Clem. X. after a design of Rossi. Among the ornaments that decorate the apartments,
the

the stucco on the ground floor, by Ercole Ferrata, is worthy observation. In the chapel are some fine paintings in fresco by Borgognone; and in the rooms are two statues of Venus, a head of Pescennius Niger, a Rome triumphant of verde antico, a looking glass set in gold and adorned with gems, hangings of silk and gold cloth, rich damask, and other tapestry, with two tables of lapis lazuli. Among the many valuable pictures, the most remarkable are, the four Seasons by Guido, two battle pieces by Borgognone, Venus and Mars by Paul Veronese, St. Gaetano by Carlo Maratti, the Slaughter of the Innocents by Poussin, a blessed Virgin by Correggio, and a last Supper by Muziano; besides some paintings in the hall, begun by Maratti. In the upper apartments is a bed of great value, and the celebrated library of the above-mentioned pope, enriched with many books, medals, cameos, and scarce manuscripts. Near this is the

CHIESA DEL GESU, OR JESUITS' CHURCH.

This church was built by Card. Alex. Farnese, and the house adjoining by Card. Edward Farnese, in order to favour the undertaking of Ignatius Loyola; but the order of the Jesuits instituted by him being suppressed by Clem. XIV. in August, 1773, it was given to the secular priests, who live according to the rules of the Jesuits. This spot was formerly occupied by two small churches, dedicated, the one to St. Mary in Aftalli, the other to St. Andrew. The foundation of the house was laid in 1543, and that of the church in 1568, from a design of Vignola. The front is by Giacomo della Porta, his scholar.

This church is admired, not only on account of its magnificence, but still more for its paintings, marbles, sculptures, and gilt stucco; its cieling, tribune, and

cupola, painted by Baciccio; and the magnificent chapel of St. Ignatius, enriched with precious marbles, silver, and metal, executed with the greatest art. The St. Andrew the Apostle, with other paintings in the first chapel on the right, are by Ciampelli: St. Francis Borgia in the second by P. Pozzi, the paintings in fresco by Cav. Celio: the seven Angels and other paintings in fresco in the third by Fred. Zuccheri, except the Abraham and the three Angels around, which are by Cav. Salimbeni. The Angels of marble are by Lungo, Flaminio Vacca, and others: the St. Francis Xavier in the nave by Cav. Maratti: the altar is the noble design of Pietro da Cortona: the painting above by Carloni: and in the oval of gilt metal, supported by an angel, is kept the arm of that saint. The next chapel of St. Francis d'Assisi, with its marble columns, is the design of Giacomo della Porta. The painting on the altar is by Vecchi: the cupola by Baldassare Croce; and the landscape and birds by Paul Brilli. The paintings below are by Peniz and others. The high altar, with four columns of giallo antico, is a design of Porta, as also the next chapel, in which is a Circumcision by Muziano. Under the altar are the bodies of the martyrs Abondio and Abondanzio. The monument of Card. Bellarmine was done by order of Card. Edward Farnese, under the direction of Cav. Rinaldi. The statues of Religion and Wisdom are by Pietro Bernini: the Angels in the cupola of the next chapel by Pozzi; and the paintings below by Gaetano.

The grand altar of St. Ignatius in the nave is a design of P. Pozzi, and holds the very first rank, on account of its four large columns encrusted with lapis lazuli, its statues and basso-relievos of marble and gilt metal, and the superb statue of the saint in solid silver, thirteen feet

feet high. It appears in the habit of a priest, and is covered with precious stones. It was cast after a model of Monsi. le Gros. The groupes in marble at the sides are also worthy admiration. That representing Faith, and the barbarous nations adoring Christ, is by Teudone: the other, of Religion thundering against the Heretics, by Monsi. le Gros: the Trinity above by Reti: the two Angels over the niches by Monot: the basso-relievo of the Canonization of the saint by Cametti, and the other by Roffi. The figure in the angle on the right over the door is by Francesco Maratti: the other by Ottone; and the two figures under the organ by Rusconi. Over the altar are these words frequently used by the saint—"Ad majorem Dei gloriam." In an urn of precious marble under the altar is preserved the body of Ignatius Loyola, and part of the body of Ignatius the bishop and martyr of Antioch. The moveable screen, or picture on wood, before the silver statue of the saint, is by Pozzi. On public festivals, this altar is covered with the richest plate. Its steps are of porphyry, and its pavement very beautiful. The mouldings of the balustrade are of giallo and Africano antico. The two small tables are of flowered alabaster, and the rest of oriental. Here are also many other ornaments of silver, lapis lazuli, and other precious marbles. The chapel adjoining is painted by Cav. d'Arpino: the Trinity in the next by Bassano: the Creation of the Angels by Salimbeni: the Baptism and the Transfiguration of Christ by Durante Alberti. The Creation of the World was a design of P. Fiammeri: and the paintings in the chapel of the blessed Virgin are by Romanelli. The paintings above the cornice are by Pomarancio: the statue of Justice by Fancelli; and the others by Guidi and Lanzoni. The bust of Monsig. Cerri is

by Valle: the History of St. Peter and St. Paul in the last chapel by Mola, and the paintings around by Pomarancio. Lastly, the stucco, the cherubims, and the figures over the grand cornice, are from designs of Bacciccio, Reti, Raggi, and others.

Besides the fore-mentioned reliques, this church is said to contain part of the body of St. Francis Borgia, Duke of Candia, the monk and third superior of the Jesuits, who died in this house in 1572; an arm of Lazarus, brother of Mary Magdalen; one of St. Luke, and one of St. Lewis, King of France, with other reliques, kept in hollow busts and cases of silver. In the sacristy are some pictures by Ciampelli. The St. Francis Xavier on the altar is by Annibal Caracci; and the Ecce Homo by Guido. Every Saturday evening the litany of the blessed Virgin is performed in this church; and from the last Sunday in the Carnival to the end of it is a grand exposition of the host.

Opposite is the Palace Petroni, and next to it those of Astalli and Muti Buffi. Near the latter is the

CHURCH OF ST. VENANZIO AND ST. ANSOVINO.

This church was formerly called St. John Baptist in Mercatello, from a market in this place, since removed to Piazza Navona. In 1542 it was given by Paul III. to a religious society of gentlemen selected by St. Ignatius to instruct novices and Catechumens. This establishment, being removed to a building near the church of St. Mary a Monti, in 1635, they were succeeded by the Basilian Monks of Grotta Ferrata. Lastly, in 1674, the Camerinesi obtained it. By them it was repaired, and dedicated to the saints their patrons. The high altar is painted by Garzi,
the

the fides by his scholars, and the other two altars by the scholars of Maratti.

The fountain in the small square was made by order of the Roman Senate, from a design of Porta. The street was opened by Paul III. when the emperor Charles V. came to Rome, and is called Strada Capitolina, because it leads to the Campidoglio. In this street, among other palaces, is that of Ruspoli, and that of Maffimi; and in the street opposite is the church of St. Biagio, or St. Blaze, the bishop, the front of which was renewed after a design of Fontana. This church was since dedicated to B^a. Rita da Cascia, by a religious company of her nation, who has obtained it. Adjoining hereto are the grand

MARBLE STEPS AND CHURCH OF ST. MARY IN ARACELI.

This church is highly celebrated, and very conspicuous, for which reason we shall be particular in our account of it. These marble steps were brought from the ruins of the magnificent temple of Quirinus: and the spot where the church stands is believed by most antiquarians to be the site of the temple of Jupiter Capitolinus; but by others that of Jupiter Feretrius, built by Romulus, on account of the victory he gained over the Cæninenses, after having killed Arco their captain. On this occasion he brought the spoils on a pole, and, placing them in form of a trophy against the trunk of an oak, consecrated them, under the name of Spolia Opima, as a public monument of his valour. Here he built the first temple in Rome, and gave to Jupiter the name of Feretrius a feriundo, on account of his having wounded and killed his enemy. This temple was enlarged by Ancus Martius, and decorated by Julius Cæsar. Augustus, his successor, erected the altar from which the

church takes its name. In this temple it is supposed stood the twenty-two columns that now support the middle aisle, great part of which are Egyptian granite. Of these the third on the left bears this inscription: "A cubiculo Augustorum:" which may probably apply to them all. This is further confirmed by the ancient denomination which the church retains, as well as from the concurrence of history: for Jesus Christ being born in the reign of Augustus, it is said, that emperor was informed of it by the Sybilline oracle, and in consequence erected an altar in this temple, with the title of Ara Primogeniti Dei. Dio. and Suetonius also relate, that the Campidoglio being at that time often struck with thunder, Augustus, in order to purify it, had recourse to the oracle of Apollo at Delphos, which answered in the following verses.

*Me puer Hebræus Divos Deus ipse gubernans,
Cedere sede jubet, tristemque redire sub Orcum;
Aris ergo dehinc tacitus abscedito nostris.*

It is supposed the isolated altar now in the nave of the church occupies the same spot as that above-mentioned, and that it was afterwards ornamented, in 1130, by Anaclete the Antipope, with four pillars of porphyry, and a superb urn of the same marble. In 1603, the Bishop Cavaglone built the cupola, and supported it by eight pillars of marble. This temple was still in existence in the time of Gregory the Great, who purified it from the profanation of the Gentiles, and converted it into a church in honour of the blessed Virgin, with the title of Ara Cœli. This is one of the twenty privileged abbies of Rome, and was for a long time in the possession of the Benedictine Monks. In 1253 Innocent IV. gave it to the Franciscan Friars. But these being divided into

Con-

Conventualists and Observants, in 1445 Eugenius IV. gave it to the latter. In 1464, Card. Caraffa repaired it. And because in this church the Conservatori of the Roman people usually take possession of their office, they had the grand ceiling gilded, in gratitude to the blessed Virgin for the victory gained on the 20th of October, 1572, by the Christian army over the Turks. In this church are several chapels, adorned with marble, and enriched with sculpture and paintings, ancient and modern. The pictures in the first chapel to the right are by Pintorecchio, a disciple of Raphael: that in the second, with the dead Christ, by Marco da Sienna: the rest by Cav. Roncalli. The St. Jerome and the other paintings, in the chapel next to that of the blessed Virgin of Loretto, are by Vecchi. Beyond the chapel of the Crucifixion are the monument and portrait of P. Marcellino, both by Gattano: and on the altar a St. Matthew and paintings by Muziano. The St. Peter of Alcantara, and other sculptures in the next chapel are by Maglie Borgognone: the stucco by Cavallini; and the paintings by Marc-Antonio. The sepulchre in the next chapel, with the bust of the Marquis Saluzzo, are by Dosio, a Spaniard: the St. Paschal beyond the door by Vincenzo Vittoria, a nobleman of Valencia: the other paintings by Soiter, and the figures in stucco by Cavallini. The St. Francis over the altar in the cross aisle, by Trevisani, adorns the chapel of the noble family Savelli, whose two sepulchres bear various portraits of the ancient popes it furnished. The next chapel, dedicated to St. Rosa of Viterbo, is painted by Rossi: and the St. Francis Solano in the next by Gherardi, who also designed the stucco. The blessed Virgin, with the four circles, without the chapel, are by Ghezzi. The picture of the Virgin on the high altar is attributed to St. Luke.

Luke. The imitation of it in the choir is by Raphael: and the paintings on the pilasters by Vecchi. The **Augustus**, the Sybils, and St. Luke, are by Passari, and the other paintings round by Pefaro. The picture of the blessed Virgin, with St. Giacomo della Marca, and St. Francis Solano baptizing the Indians, is by Vicinelli: that of St. Giovanni da Pardo by Bertosi; and the St. Gregory and St. Francis, with the Conception, in the chapel adjoining, by Semenza. On the pilaster opposite is the monument of the Queen of Bohemia. The blessed Virgin of Loretto beyond the door of the sacristy is by Colantonio, whose father did the Arabesques on the pilasters. The St. Margaret of Cortona in the next chapel is by Barbieri, and the sides by Benefiali. The St. James, St. Stephen, and St. Lawrence, in the next, are by Buoncuore; and the busts and cherubims on the sepulchre by Bolognese, as are also the angels opposite. The Death's-head is an antique. The Ascension, and some of the paintings in the next chapel, are by Muziani: the rest by Pefaro; and the sepulchral design and stucco by Onorio Lunghi. The St. Paul in the next chapel is by the same Muziani; and the paintings at the sides and those around by Roncalli. The picture in the next chapel, which has been lately repaired, is by Lupi; that in the next, dedicated to St. Antony di Padua, by Pefaro; the lunette by Muziani; and the rest by his scholars. The Transfiguration in the last chapel but one is by Sermoneta; and the paintings in the last by Pefaro. The head of Christ on the altar of the Madonna is by Cav. d'Arpino: the Cherubims of metal by Lorenzetti: the paintings over the cornice by P. Ottavio, a monk of this convent; and the ovals in the middle aisle by others of the monks. The lunette in the cloister is painted by
Rossetti.





Edwards del.

M. Byrne sculp.

Temple of Mars

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Rossetti. Among the many objects of veneration in this church, is the Bambino, or child Jesus, in silver, richly adorned with precious stones. It is exposed from Christmas till Twelfth-day, and resorted to by a great concourse of people.

THE CAMPIDOGLIO.

This hill was first called Mons Saturnius, from Saturn, who first lived here; and, in the time of Romulus, the Rock or Fortrefs. But we shall soon prove that the rock was only that part towards the Tiber. It was called Capitolinus from a human head found here in digging the foundation of the temple of Jupiter in the time of Tarquinius Priscus, and is now corrupted into Campidoglio.

Among the many celebrated edifices that formerly occupied this hill, the principal was the Asylum, erected by Romulus in order to people his new city. The house of Romulus was composed of canes, rushes, &c. and every year the priests superstitiously repaired it with similar materials. Here was the Tabularium or Archive, where were deposited the laws and consulta of the senate, and every other public act, written on tables of bronze. Vespasian repaired the Capitol, and had three thousand new tables made, the former having been defaced; when the library and other buildings were destroyed by lightning. It is supposed to have stood where the arches and doric columns are now seen, behind the Senators' Palace, towards the Campo Vaccino. In the lower apartments was a school for the liberal arts, called the Athenian school, and instituted by the emperor Aurelian. The Library was established by Domitian, and is said to have been burnt in the civil war against Vitellius. Here was the Curia Calabra, where the minor pontifex used to con-
voke

voke the people, and proclaim the festivals from the calends to the lunar nones. Here also stood the house of Manlius, the defender of the rock, destroyed on account of the treachery of its master. The temple of Juno Moneta was built on its site. The number of temples on this hill was very considerable: some make them amount to sixty. But the great quantity of statues in marble, metal, silver, and gold, erected to heroes who had deserved well of the republic, causing great confusion, Augustus removed great part of them to the Campus Martius.

All these noble edifices, once the ornament of the mistress of the world, have fallen a victim to the ravages of time, and the still more destructive plunder of invading barbarians. At first this hill was only accessible from the south; but since the Campus Martius was inhabited, another road was opened towards the north. The first among the moderns who promoted the decoration of the Campidoglio was Pope Paul III. who, after a design of Buonarrotti, constructed the spacious steps.

The two Lionesses of Egyptian marble at the foot of these steps, whose mouths serve for fountains, were brought from the temple of Isis. The torso or trunk of a statue in porphyry, with admirable drapery, is supposed to be a Roma. The two grand colossal statues of Greek marble at the top of the steps, one representing Castor, the other Pollux, with their horses, were found in digging the foundation of a school for the Jews. The two grand trophies of Marius, on the balustrade on each side the steps, finely sculptured in marble, were brought from the Castello dell' Acqua Marzia, near the church of St. Eusebius, on the Esquiline hill. The other two statues are the sons of Constantine, and were found in his baths. Of the two columns that follow, one is the miliarium, from

from which were reckoned the miles on all the roads. It was erected by order of the emperor Vespasian. The other, with the metal ball, is said to contain the ashes of Trajan.

In the middle of the square is the equestrian statue of Marcus Aurelius, of Corinthian metal, found in a vineyard near the Scala Santa in the time of Pius IV. and then set up in the Piazza del Laterano. But Paul III. in 1530, had it removed hither by Buonarotti, and placed on this large pedestal of marble, brought from the baths of Trajan.

The three palaces belong to the Roman magistrates. Those to the right and left are ornamented with porticoes, within and without, from a design of Buonarotti. That to the left was appropriated by Clem. XII. for a gallery of statues, busts, basso-relievos, and other antiquities; and the collection was increased by Bened. XIV. with many other scarce and beautiful marbles. Opposite the entrance is the famous recumbent statue of Marforius, so called from the Forum of Mars, where it was found. It forms the principal figure of a fountain, over which are four statues in the habit of Vestals. In the niches at the sides are two antique Satyrs, with baskets of grapes on their heads. To the left is a statue dressed in the Toga Consularis. In the door-ways are two Termini, and three Consular Fasces, with a head of Plato over each door-frame. To the right of the entrance are many prætorian inscriptions, a Sow suckling her young found in the Via Appia, and a Tripod of fine Parian marble, of exquisite workmanship, found in Adrian's Villa at Tivoli. Under the architraves at the sides are two large Egyptian idols, one of basalt, with a turret on her head, and hieroglyphics on her back and sides; the other is of red oriental granite, with the flower lotus on her head, representing Isis.

Isis. It was found in the Villa Verospi, in the Via Salaria. Here also are many sepulchral marbles and some urns, bearing inscriptions. To the left is the large tomb of marble, in which are said to have been deposited the ashes of Alex. Severus, and Julia Mammea his mother, found in the time of Urban VIII. in the Via Tusculana. It is ornamented with historical basso-relievos. On the cover are the figures of the same emperor and his mother in a recumbent posture, finely executed. The front is supposed to represent the alliance between the Romans and Sabines. The principal figures are Romulus sitting in the curule chair, and Tatius. On the right is an Augur sitting, with other persons looking on; and on the left a groupe of armed soldiers. Near this is a fragment of one of the eight statues that adorned the triumphal arch of Constantine. Opposite to this is a bronze foot of colossal size. In the middle of the front is a pedestal with a basso-relievo, and a figure with an axe in the left hand, representing the province of Hungary, as may be seen from the following inscription—"Imperii Romani Provincia;" and on the base "Ungariæ." Towards the stairs leading to the gallery, in a niche on the right, is a statue of Pomona, with a musical instrument in her right hand, a bunch of grapes in her left, and another instrument under her foot: all demonstrating her joy at the abundance of the harvest. In the niche on the left is a fine statue without a head, supposed to be an Apollo. At the feet of these statues are two urns, on one of which is sculptured a female figure surrounded by sea-monsters; and on the other a hunt. Next to these are two altars. On that to the right are expressed in basso-relievo the labours of Hercules; and upon it is a Sybil's head. Contiguous to this is a sepulchral marble, with a
 foot

foot of Hercules and a fragment of the Hydra. The other altar to the left is sculptured with the birth of Jupiter, and upon it is the statue of Endymion with his dog. Then follows a naked Jupiter, and a statue of Minerva. At the sides are two pedestals with inscriptions found in the Pyramid of Caius Cestus. On these pedestals are two statues of Amazons of excellent workmanship; and next to these a cippo or cinerary urn. One side bears the inscription "Salvos venire," and a woman sitting with the helm of a ship in her right hand, and a cornucopia in her left: on the other side is a woman on a car, with a shield in her hand, and the words "Salvos ire." Next to this is an altar with some half relievos, and upon it another Minerva.

At the sides of the middle entrance of the court-yard are two statues of women; and near them two sepulchral marbles, with inscriptions and basso-relievos. To the right, on another such marble, is a statue of Diana, with her dog; and near it another Diana of larger size, with other sepulchral marbles underneath; and in a niche a Jupiter Tonans, or Thundering Jove. On the other side is a sitting statue of Silvanus or Pan, and a child recumbent at his feet. In the following niche is the statue of the emperor Adrian in a priest's habit, with his head covered, a patera or bowl in his right hand, and a serowl in his left. Opposite the stairs is a statue of Pyrrhus in armour, esteemed an unique. On the right is a small column sculptured with various tools used by masons. It was found in the Campo di Fiore, where those artisans used to assemble. Near this is a column of oriental alabaster, nineteen palms high, and two and a third in diameter, found in the bank of the Tiber, under the Aventine hill. In that spot it stood on an ancient square altar, adorned with
historical

historical basso-relievos. In the front of it is a woman sitting, holding in her right hand the helm of a ship, and in her left the cornucopia, to show that from navigation arises abundance. On one side is a Caduceus between two cornucopiæ of fruit, representing peace and plenty; and on the other several instruments used in sacrifice. Here also are four ancient measures of the Roman foot, various tools used in building, sculptured on two stones, and a small basso-relievo in the wall, with an inscription of Benedict XIV. shewing it to have been one of those taken from the Vatican; another from the villa Mattei; one from the palace Altieri; and one from that of Marquis Capponi. In a niche to the left is a large cinerary, with a basso-relievo, and an inscription on its base, by which it appears to have adorned the sepulchre of an architect. To the right is a room with several idols of black Egyptian marble, found in Adrian's Villa. In the middle is the famous crocodile of white marble; and near it, on a pedestal, a fine idol with two faces, one representing Isis with the flower lotus on her head, and the other Apis. Next to this is an altar with the inscription "Isidi Sacr." ornamented with basso-relievos. To the right is an Egyptian marble covered with hieroglyphics, a bust of the Emp. Adrian, the Cynocephalus, with the flower lotus on his head, an Anubis, and a Canobus on a small fluted column of basalt. In the niches are various idols of black Egyptian marble; and in the middle niche is a large statue, supposed to be an Isis, of paragon marble, of which the drapery is finely executed. On the stair-case is the plan of ancient Rome in marble, a gift of the King of Naples. Here also are two basso-relievos from the arch called Portogallo in the Via Flaminia, the one representing Marcus Aurelius haranguing

haranguing the people; with a youth dressed in the toga standing before him; supposed to be Lucius Verus; the other the deification of Faustina. The two fine statues in the niches are, Faustina in the character of the Goddess of Modesty, with the word *Pudicitia* engraved on the base, and Juno Sospita, found in the ancient city of Lavinia. At the top of the stairs is a large lion of white marble; who appears to guard the door, over which is a bust of Meleager; finely sculptured. To the left is a basso-relievo, representing a priest with instruments of sacrifice; and underneath a cinerary with basso-relievos; on the sides: on the front are sculptured several carpenters' tools. Opposite to this is an inscription commemorating the liberation of Vienna, with the assistance of John Sobieski, King of Poland, placed here in the time of Innocent XI. Near this is a basso-relievo, with a sick man making his will; under which is a round piece of Mosaic, in the center of a basso-relievo of the history of Achilles; another basso-relievo, representing the Peace of Palmyra, an ancient piece of Mosaic, with Hercules overcoming the lion, and two colossal feet.

In the first room the walls are lined with fragments and inscriptions; with a cornice uniting them together, distributed according to the order of time from Tiberius to Theodosius. One hundred and twenty-two are marked with the Imperial numbers, and over the door is an inscription in large characters—"Augusti. Augustæ. Cæsares et Consules." Each of these inscriptions has furnished much subject of investigation and study to antiquarians. They are a specie of medals to establish historical facts, and many are the learned works to which they have given rise. Turning to the right is an urn, on

which is represented Time, with his dog, and in his arms a youth given over as dead, and supposed to represent Adonis, or rather Endymion. Near him Diana descends from her car, led by Cupid, with his face averted, and Venus points to him as to her lover. The three holes in the cover were probably made to receive the funeral libations. In the corner is a column of oriental marble of various colours, bearing a bust of Plautina. Next to this is another urn, on which is represented Diana descending from her car to seek Endymion, who is sleeping, surrounded by Cupids or Genii; and also the same goddess returning to her car. The cover is likewise adorned with several figures. Next to this is a cinerary with inscriptions of the lower ages, done for Probus Petronius, of the family Anicia, inscribed with the consulship of Valentine and Valentinian. The statue on it is of colossal size, composed of two pieces so ingeniously united that the joint is invisible. It was found in Adrian's Villa, and is supposed to represent Antinous coming from the bath. On another urn are beautifully sculptured the nine Muses. To the right of these is Socrates; and before him a female figure, veiled, representing Philosophy, in conversation with him. On the left, opposite to her, is Homer presenting a volume, as an emblem of Poetry. Round the cover are represented the pleasures of the Elysian-fields. In the corner near the door is a column with two inscriptions, the one relating to Maxentius, the other to Annia Regilla, wife of Herod. Next to this is a marble with a figure of Cupid, and another full of inscriptions, bearing a Muse. Between the windows is a large urn, with the battle of the Amazons in basso-relievo; and upon it a Jupiter Ammon, or a Satyr, with a mask. To the left of the door is another

urn,

urn, in the basso-relievo of which are represented the different periods of human life, expressed by the rising, the meridian, and the setting Sun, in a car drawn by four horses; and in another car on the left is Diana veiled, representing night, the symbol of death. Prometheus forming a man of clay, is assisted by Minerva, the goddess of wisdom, who places a butterfly on his head, representing the infusion of the soul. Above is a figure very attentive to these transactions, and thence forming the horoscope. On one side, Cupid and Psyche embracing indicate the union of the soul with the body. Here also are represented the elements, as the food of life; viz. Æolus, king of the winds; a river god recumbent, with the helm of a ship in his right hand; and a woman with a cornucopia. Under the car of Diana is a dead body, with another butterfly on the wing, to denote the departure of the soul. A Genius stands by its side, looking downwards, and holding a garland in his right hand. A figure near the dead body unfolds the volume, in which are registered the heroic actions of the deceased. The soul, represented as before by Psyche, is conducted by Mercury to the Elysian-fields; and Prometheus tied to the tree, with the vulture feeding on his bowels, represents future rewards and punishments. On the cover is a youth sleeping, with two poppies in his hand, supposed to be symbols of death, and guarded by a dog. Hence it is thought that this figure represents Diadumenus, son of the Emp. Macrinus, who, through the cruelty of Heliogabalus, was put to death at twelve years of age, together with his father.

Here also are other cineraries with inscriptions, among which is one bearing the bust of a youth, with the bulla

aurea hanging from his neck; and another of a round form, with a cover, that belonged to the Colombario of the Freedman of Livia. The noble vase of white marble which stands in the center of the room on an altar, that serves for its pedestal, is executed with great delicacy and beauty, and is believed to have contained the ashes of some illustrious personage. It was found in the Via Appia, near the sepulchre of Cecilia Metella. The altar that supports it is one of the finest Etruscan models. The basso-relievos round it represent the twelve greater Deities.

The walls of the second room are also lined with fragments and inscriptions, disposed in chronological order, and divided into classes, under distinct titles. To the left of the entrance, over the window, begins the title *Sacra et Sacrorum Ministri*. Twenty-one stones compose this class. The next are entitled *Præfecti Urbis et Milites*, of which there are twenty-eight: the next, *Populi et Urbis*, consists of twenty-seven: the *Studia et Artes* of fifteen; and the *Publica ac Privata Officia et Ministeria*, of twenty-nine. The *Signa Figulinæ* are encafed in the wall, and represent the merchandize of the figularia or potters' shops. Among those of the last title, *Lex Regia*, is an ancient and very celebrated inscription in bronze, taken by Greg. XIII. from the Lateran, and placed here, as the inscription over it mentions. It weighs 2147 pounds; and many works have been written concerning it, particularly by Gravina. The basso-relievo over the window represents the Forge of Vulcan, and the fabrication of the shield of Mars. The second over the door represents four cars loaded with vases for sacrifice, drawn by griffins, tigers, stags, and various other animals, guided by winged Genii. The third over the hall door exhibits

a groupe

a groupe of children, with the inscription, "Aurelia Sufilia
 "Mater fecit Filiæ Materne in Pace." To the right is a
 groupe of two statues, supposed to be Mars and Venus:
 then follows a statue of Apollo with his lyre, and a griffin
 at his feet; a drunken Bacchanal, with a vase of wine; a
 cinerary, with inscriptions, executed at the college Tibi-
 cini and Fidicini of the Romans: also a child, of excellent
 sculpture, sitting on a goat's-skin, and putting the mask
 of a bearded Silvanus on his head; and a Hercules de-
 stroying the Hydra by a flaming torch which he holds in
 his hand. Then follows a statue of Psyche, found in
 Adrian's Villa: a Child and Swan on a fine cinerary;
 and a young Hercules, on a small pedestal, strangling
 two serpents. Underneath is a cinerary of four sides,
 with the inscription "Soli Sanctissimo Sacrum." On
 one of the fronts is represented the God himself, with
 his car drawn by four Griffins. Near this is a statue
 of Politimus, a hupster and freedman, with a hare in
 his right hand, and in his left a spear. Next to this
 is a most beautiful groupe, of exquisite workmanship,
 said to represent Caro and Bibbina embracing: they
 are however generally supposed to be Cupid and
 Psyche. Near this is a terminus of a young woman
 laughing, wrapt in a veil, with an inscription in Greek
 characters, "Ælia Patrophila." By the side of the
 window are three round altars for sacrifices, and in the
 middle of each is the beak of a ship. Under the beak of
 the first is sculptured Æolus, with the inscription "Ara
 "Ventorum." Under the second is a ship, with the words
 "Ara Tranquilitatis." Under the beak of the third is
 Neptune, and the inscription "Ara Neptuni." On these
 altars stand three heads of fine workmanship, the first sup-
 posed to be Hercules, the second Plato, and the third un-

known. These three altars, as Volpi writes, were found near the ancient sea-port of Antium. The two Fauns, with their instruments, are of excellent workmanship; and in the corner is a terminus, representing a Silvanus wrapt in a lion's-skin. In the middle of the room is the celebrated statue of Agrippina sitting, of which the drapery is extremely fine.

The large hall is decorated with door-frames and pilasters all round. Only three of the doors are real. These are adorned without and within with fine marble, and the false doors with stucco, and busts over them, to correspond with the others; but their subjects are unknown. This hall contains thirty valuable statues, on noble pedestals, disposed with beautiful symmetry around. On the left of the entrance is the statue of the *bona Dea*, with a patera in her right hand, and a spear in her left, found on the Aventine-hill, where her temple stood. The four between the first and second windows are, Venus, Leda embracing Jupiter in the form of a Swan, a dancing Faun, and a Ptolemy Apion in the character of Apollo. The four between the second and third windows are, an Amazon pointing to a wound in her breast, a Diana, a Juno in the character of a Muse, with a diadem on her head, holding a flute in her right hand and a mask in her left, and a Pandora holding a vase with both hands. In the corner is a Juno, of masterly workmanship, holding a sceptre. Near this is a Faun found in Adrian's villa, a Clem. XII. in bronze, modelled by Pietro Bracci, a Marius in the consular toga, a naked Augustus, as a God, holding the globe in his right hand and a sceptre in his left, a statue supposed to be Lucilla daughter of Marcus Aurelius and wife of Lucius Verus, holding a lighted torch in her right hand and some poppies and ears of corn

in

in her left, an Antinous, a naked Adrian, with a helmet
 an Apollo, with a swan at his feet, and a Julia Pia
 in the character of the goddess Modesty. The door
 leading to the gallery is decorated with two columns
 of giallo antico, each supporting a bust. In the angles
 over the door are two Victories, supporting the arms of
 Clem. XII. with one hand, and with the other holding a
 palm branch, both taken from the Arch of Marcus Au-
 relius. In the space over the door is a basso-relievo re-
 presenting the river god Tiber, with the wolf suckling
 Romulus and Remus. The following statues are, an Isis,
 with the flower lotus on her head, the sistrum in her
 right hand, and a jug in her left; a Ptolemy, naked; a
 Marcus Aurelius in the military dress; an old woman,
 supposed to be a Præfica, or hired mourner; and a Mi-
 nerva, with the Grecian helmet on her head, the ægis on
 her breast, the spear in her right hand, and the shield in
 her left. The next is supposed to be Hygeia, or the God-
 dess of Health, with a serpent in her right hand, and a
 patera in her left. Then follows a woman, supposed to
 be the goddess Flora, with a garland of flowers in her
 hand, and the flower lotus on her head. The metal statue
 of Innocent X. is the work of Algardi.

In the middle of the room is the Egyptian idol Siris.
 The statue to the right is Harpocrates, the God of
 Silence; and that to the left Antinous, of admirable
 Greek workmanship. By the side of these are the two
 Gladiators: that to the right, which is recumbent, is called
 Mirmillo. This figure is singularly beautiful, and esteem-
 ed a model of perfection. He is represented as mortally
 wounded, and in the agonies of death, of which the ex-
 pression is wonderfully natural. The muscles are so well
 executed, that it excites astonishment in every admirer of

the fine arts. The other to the left appears falling in the combat. Here also are two pieces of Mosaic pavement, of the hall of the Emp. Adrian at Tivoli, converted into tables; and two Centaurs in paragon marble, with their hands tied behind them, found in the same place. Around the room are thirty-eight busts, mostly of unknown personages, but of very fine sculpture.

In the next room, which is ornamented with some basso-relievos, is a collection of busts and heads of philosophers, orators, poets, and other illustrious men. Beginning with the upper row, the first is Apuleius, the next Virgil; then Asclepiades, whose name is inscribed in Greek characters; three busts of Pithacus, one of Democritus the Abderite, Aristotle, Agatho of Eretria, and a Possidonius. Then follow two unknown busts, two of Heraclitus, two of Democritus, three of Socrates, an Alcibiades, Carneades, Aristides, Hippocrates, and Seneca; five of Plato, two of which bear his name; a Junius Rusticus, Theophrastus, Dionysius Udicensis; Marcus Aurelius, at once an emperor and a philosopher; Diogenes the Cynic, Thales the Milesian, and first of the seven wise men of Greece; Theon, a Platonic philosopher; Mago, a Carthaginian; two of Pythagoras; Hiero, King of Syracuse; an unknown head, an Aristophanes; two termini of Terence; two busts of Pindar, Perseus Flaccus, Anacreon; an unknown bust, two termini, three heads of Aratus the poet of Cilicia, and three termini, supposed to be of Euripides. Beginning the next row, after a terminus unknown, and a Philemon, follow three busts and two termini, all unknown; two more termini, supposed to be of Pergamus; four more, believed to be of Homer, Aspasia, Cleopatra; a terminus of Sappho, Aristomachus; another terminus of Sappho, Leodemus,
with

with his name inscribed; Euripides, Lyfias the orator, Ifocrates, Metius Epaphroditus, Herodotus the celebrated historian, Thucydides, two termini unknown, an excellent ftatue of Zeno the ftoic, two termini unknown, Pythadorus, a celebrated Athleta, with that word infcribed in Greek characters; three termini unknown, four unknown heads, a buft of Cicero, a Ptolemy king of Egypt, and a Bacchus: two unknown heads, a Bacchanal, an Archytas of Tarentum, and an Archimedes. In the middle of the room is a terminus with two heads, one of Epicurus, the other of Metrodorus, and a fon and daughter of Niobe. The baffo-relievo, with beaks of fhips, heads of oxen, garlands, feftoons, and instruments for facrifce, adorned the temple of Neptune in the Campo Verano, now the church of St. Lorenzo without the walls. Over the door is the death of Meleager, with his father Oenus weeping, and Atalanta and others mournfully attending him. Among thefe is a woman, who puts in his mouth the obolus, or money to pay his paffage to the Elyfian-fields. The fecond on the right represents the Comic Mufe, fitting with a mask in her hand. Below are two naked figures, with their hands tied. The third is Diana with a dog, and the head of a boar. The laft baffo-relievo on this fide is Apollo, with a Mufe. Oppofite the window are three more. The firft represents a dead man carried out. The fecond represents the ceremonies performed in burning the dead, while a corpfie is carried by two men, accompanied by female mourners. In the third is an *Æfculapius* fitting, and a woman refting on a fmall column, with a large ferpent at her feet, from which circumftance fhe is fupposed to be *Hygeia*. On the fourth wall of the room are four more baffo-relievos. The firft represents a Victory on a triumphal car. On the fecond,

is a female figure, sculptured in *rosso-antico*, with a serpent eating out of a patera she holds in her hand. At her feet is a woman in a supplicating posture, offering an apple, with a vase of liquor, supposed to allude to the orgies of Bacchus. The third represents three women following a naked Faun, blowing a horn. Underneath is the name of Callimachus, from which it is supposed this is the *basso-relievo* Pliny speaks of, lib. 34, cap. 8. Over the door leading to the collection of the Cæsars, is a *basso-relievo*, supposed to have belonged to some sepulchral urn. It represents Hecate cutting the thread of life. In the middle are Jupiter and Minerva, with a Matron, who presents a child to the latter, and a figure with another on its back, laughing and stretching its hands towards heaven. By the window are two more *basso-relievos*. One of them represents a woman playing the lyre and singing, and a cat leaping at two ducks on a branch of a tree. That to the left represents a small temple, with many buildings around.

The next room contains busts of emperors, *basso-relievos*, &c. The first *basso-relievo* over the window represents children or genii playing with a car, or putting themselves in bacchanalian attitudes. The companion to this, over the first window in front, represents several figures, together with satyrs, lions, and tigers. In the middle of the same side of the room is a *basso-relievo* representing a boar-hunt; and over the second window is another, with elephants and other animals. In a niche handsomely decorated is the celebrated bust of Jupiter della Valle, so called because it was over the door of the palace of that family. Between two *basso-relievos* (the one representing Andromeda liberated by Perseus from the Monster, the other Endymion sleeping, and his dog barking

barking at the moon), is the colossal bust of Marcus Agrippa; and over the door a votive table, on which are sculptured Hercules and Mercury. Under this is a river God. On the left side are two Nymphs carrying a youth with a vase in his right hand, and in another three women arm in arm, representing the three Graces. The statue of black basalt represents a young Hercules naked, with the lion's skin on his head, and was found in the Aventine-hill, where a temple dedicated to him is said to have stood. This statue is very valuable on account of its beautiful sculpture. That of white marble represents a young Sabine in the character of Flora, of the best workmanship. The other is a Venus, well executed. The busts of the emperors in the upper row are those of Julius Cæsar, Augustus, his nephew Marcellus, two of Tiberius, his brother Drusus, a woman, supposed to be Antonia his wife, Germanicus and Agrippina his wife, two of Caligula, a Claudius, two women, supposed to be Messalina and Agrippina his wives, two of Nero, Poppæa his second wife, a fine Galba, an Otho, Vitellius, Vespasian, Titus, his daughter Julia, Domitian, and Domitia his wife, Nerva, two of Trajan, Plautina his wife, Marciana his sister, and Matidia his daughter; three of Adrian (one of which is of oriental alabaster, except the head), Julia Sabina his wife, Ælian the adopted son of Adrian, Antinous, Antoninus Pius, two of the elder Faustina his wife, and four of Marcus Aurelius, two of which were done in his youth. In the second row are the younger Faustina, Annianus Verus, Lucius Verus, a fine Lucilla his wife, a Commodus (when young), two heads and a bust of Christina his wife, Pertinax, Manlia Scantilla, Pescennius Niger, Clodius Albinus, three of Septimius Severus (one of which has the bust of agate), Julia Pia his wife, two

of

of Caracalla, Geta his brother, M. Opilius Macrinus, a very fine Diadumenus his son, the bust of which is of alabaster; Heliogabalus, and Annia Faustina his wife, Maximinus and his son Maximus, the two Gordians (father and son), Pupienus, Gordianus Pius, Philip the younger, Trajan Decius, Q. Erennius and Hostilianus his sons, Trebonius Gallus, two of Volusianus, a head and a bust of Gallienus, Cornelia Salonina his wife, Cornelius Salonius his son, M. Aurelius Carinus, and Julian Apostate.

Entering the gallery, its walls exhibit one hundred and eighty-eight stones belonging to the Colombario of Livia Augusta, found in the Via Appia, and published by the learned Monfig. Bianchini. The Roman numbers, with which they are distinguished, denote the order in which they were found; the Arabic number, the form and series in which they are described by the above prelate. Over them, in large characters, is the following inscription: "Tituli Veteris Columbarii Servor. et Libert. Liviæ Augustæ." Opposite the hall door are two fluted columns of a marble called by the moderns *porta santa*, and by the ancients *lapis Chius*, from the island of Scio or Chios, in the Archipelago.* They are twelve palms high, two and a half in diameter, and of the Composite order. They bear two heads, one of Hercules, the other a Bacchanal. To the left of the door, near the columns, are two monuments with figures on their cineraries, which stand in the window, and exhibit, besides inscriptions, a patera, vase, and other symbols. Next to these is the statue of Ceres covered with a vest, tied under her breast, with ears of corn and poppies in her hand. It is placed

* Vide Martinelli,

on an altar ornamented with basso-relievos on its sides. Near this is a bust on a pedestal, resembling Trajan, and one of Adrian with a mask, of oriental alabaster. Then follows an Apollo, and a fine bust of Antoninus Pius. On each side of the large window are two superb columns, supporting two heads of Juno. Between them is a large urn, with a beautiful basso-relievo representing nymphs and sea-monsters. On a pedestal on the other side is a large bust of Trajan dressed in armour, with a crown of oak on his head, and a statue of Bacchus wrapt in a goat's skin, holding a bunch of grapes, with a tiger at his feet; a bust of Scipio Africanus, and another, supposed to be Lucretia. The Consul sitting placed on a round altar is supposed to be Lucius Sylla: the next in a niche is Diana Lucifera. At the feet of this statue are two sepulchral urns, with their inscriptions. Near these is a half statue of a Muse, with her ears bored, affording a testimony of the ancient use of ear-rings, some of which have been found in sepulchral urns. Then follows a pair of uncommon statues of negro-antico, found among the ruins of the ancient Antium: one of these represents *Æsculapius* with his serpent, and the other *Jupiter* holding a thunderbolt, both placed on ancient altars, with representations of sacrifices. On each side of the door is a vase, and near them another half figure of a Muse, and a statue of a woman, who appears to be coming out of a bath, partly covered with drapery, and supposed to be *Marciana*, sister of Trajan. At the foot of this statue is a sepulchral urn, with a basso-relievo representing the rape of *Proserpine* by *Pluto*. They are in a car drawn by horses, guided by *Mercury*, while *Ceres* pursues them in another car drawn by serpents. Above this is a small statue of a river god, supposed to represent the Nile; and

near

near it is a cinerary with a small basso-relievo, inscriptions, &c. Near this are two small statues, one of Rome, the other of Juno, facing each other; a Muse in a niche, and some sepulchral marbles opposite.

To the left of this collection is the last room, containing miscellaneous heads and busts, partly duplicates and partly unknown, together with some statues. The walls are covered with ancient sepulchral stones and inscriptions. To the left of the entrance is a head bearing the name of Gabriel Faernus Crem, a man of great eminence; and a head of Jupiter Serapis. The first in the second row is a head of Silvanus, and a bust of Ariadne, daughter of the king of Crete. In the upper row towards the courtyard is a head of Mercury. Then follow four more heads, a bust of alabaster, the head of which is white marble, and five busts unknown. The two first heads on the middle row are supposed to be vestals: then follow a head of Paris, a bust and two heads unknown, a Jupiter Ammon, with ram's horns, two busts unknown, a bust with the words "M. Aurelius Anaelion," on the base, a head unknown, and a Cecrops. In the lower row are a woman unknown, a cinerary with inscriptions, a small bust of Plato, another cinerary with inscriptions, and a head of a woman unknown. On the first row towards the window is a head unknown, a bust of Domitius Ahenobarbus, father of Nero, a head unknown, a statue of a child playing with a dove, a head and a bust unknown, a small head of smalt, with the eyes of silver, supposed to be a Venus; a bust of alabaster, a bust of Marcus Brutus, unique, a bust and head unknown, a small statue of Alexander the Great, of beautiful sculpture, very scarce; a head of Trajan, a scarce bust of Torcio, with the name of the artist, and
Plautina

Plautina the wife of Trajan. In the second row are six busts unknown, a Diana, and seven more unknown busts. In the third row is a cinerary with inscriptions, a bust unknown, a cinerary, with a small basso-relievo occupying the middle, two heads unknown, the head of a Gladiator, with an iron guard; a cinerary with inscriptions, a bust unknown, and another cinerary with inscriptions. In the door-space opposite the window is a fragment of a foot, with the head of a tiger, of oriental alabaster. Near this is the Agrippina sitting with the infant Nero in the Prætexta, the bulla aurea on his breast, and a book in his hand. To the left of this is a terminus with the head of Plato. An unknown head begins the next upper row: then follows a small statue of the Ephesian Diana, with extended arms, originally an Egyptian goddess, and called by some Terra; an unknown head, a bust of Pan, a half-relievo with Agrippina, a head of Augustus, another small statue of the Ephesian Diana similar to the former, except that the head, hands, and feet are of metal. Near this is an unknown head, a half-relievo of Nero, a scarce bust, supposed to be Pompey the Great, a head unknown, a Satyr covered with the skin of a goat, and another head unknown. The head of an Amazon begins the second row; then a head with an inscription, a bust and two heads unknown, a bust of Lucilla wife of Lucius Verus, a head unknown, a head of Cato, two busts unknown, and the head of an Amazon. The third row begins with a head unknown, a cinerary with inscriptions, a Janus, another cinerary with inscriptions, and two heads unknown. In the door-space opposite the window is a Ceres sitting, with a double terminus on each side: and in the last division in front, on the upper basement, is a head unknown, a Bacchanal, a Venus, and
a Juno,

a Juno, with another unknown; and on the lower basement a head of a Faun; a Bacchanal, a colossal head of Alexander the Great of excellent sculpture, a Bacchanal, and a Bacchus. In the middle of the room is a statue of that rare and valuable marble rosso-antico, representing a Faun with grapes in his hand, the skin of a goat on his shoulder, another goat at his feet, and one foot on a basket; and a small Diana Triformis of bronze, on a pedestal ornamented with porphyry and other precious marbles. In the window is an ancient statera, with weights, representing a Roman testina; a metal tripod, and other utensils of the same materials, various weights of marble, an ancient metal candlestick, and a large vase. In the wall by the side of the window is a piece of metal with inscriptions, addressed to the Emp. Septimius Severus. On the other side is a representation of Homer's Iliad, with figures and characters, of very delicate workmanship; and to the right of the entrance is a very celebrated and most beautiful Mosaic, representing three doves drinking out of a basin, composed of stones so small as to be scarce discernible, or the whole distinguished from the most delicate painting. Four volumes in folio have been written on these wonderfully fine sculptures, and it requires full half a day to examine them with attention.

The above-mentioned statues of Antinous, Apollo, the groupe of Cupid and Psyche, the dying Gladiator, a Vestal, a Juno, an Egyptian statue, a Faun, a Venus, Flora, Zeno, Urania, Ceres, an Egyptian figure, an Alexander, the busts of Ariadne, Homer, and Marcus Brutus, the Tomb of the Muses with its cover, that representing the Triumph of the Marine Gods, and the grand Tripod, are now removed to Paris.

The

The palace in the middle of the Campidoglio, now the residence of the senator of Rome, was built after a design of Duca, a Sicilian, and scholar of Buonarrotti, who also designed the double flight of steps, and the fountain, with the sitting statue of Rome in porphyry, and two river-gods, one of the Nile, the other of the Danube.

In the hall are the statues of Carlo d'Angio, king of Naples and senator of Rome; of Paul III. and of Greg. XIII. who added the tower to this palace, and furnished it with two large bells, one of which being struck with a hammer gives notice of a general council, the other of an audience or trial before the Tribunale Capitolino, that court being held in the hall. It has a prison underneath.

In the palace on the right the Roman magistrates assemble, and give audience. The rooms under the portico are appropriated to an academy of arts. In the court-yard of this edifice, the first statue on the right is Julius Cæsar, with this inscription, "S. P. Q. R. C. Julio Cæsari, Di<. perpetuo." To the left is that of Augustus, with this inscription, "S. P. Q. R. Imp. Cæsari Divi F. Augusto." At the further end of the court-yard, under the portico, which is by Buonarrotti, is the statue of Rome sitting, on the pedestal of which, in basso-relievo, are represented the subjugated Dacians. To the right and left are two captive kings without hands, of admirable workmanship, in black marble: also two Egyptian idols, found at the Porta Salaria. In the court-yard are two colossal heads, one in Grecian marble of Domitian, the other in metal of Commodus, and a hand of the same. The two feet and a hand, of Greek marble, are supposed to be parts of a colossal statue of Apollo, thirty cubits high. The lion seizing a horse was found in the water

near a mill out of the gate of St. Paolo, and is of fine Grecian workmanship. Farther on is a piece of marble on which are delineated the measures of merchants and architects. The sepulchral marble, with the inscription of Agrippina, wife of Germanicus, is said to have contained her ashes. At the foot of the stairs is the columna rostrata, formerly erected in the forum as a trophy in honour of C. Duillius, for his victory over the Carthaginians, he being the first who obtained a naval triumph. Here also is a basso-relievo representing Curtius plunging into the gulph. Higher up is a lion in marble, a statue of a Muse, and two more of Urania and Thalia. In the wall of the small court-yard are four basso-relievos from the triumphal arch of Marcus Aurelius. In one of these he is represented returning to Rome triumphant, after having obtained a victory over the Parthians. In the next, the same prince is offering sacrifice before the temple of Jupiter Capitolinus. In the third he is on horseback, discoursing with his Prætors. The last is the figure of Rome, submitting the globe to the imperial government. Higher up on the left are the tablets of the magistrates, ancient and modern, among which are some representing the magistrates in the time of Pertinax.

In the large hall in the apartment are the statues of four popes. Sixtus V. of bronze, was modelled by Fontana, and cast by Landini. Urban VIII. in marble, is by Bernini: Leo X. by Duca, a Sicilian; and the other Paul IV. Here also are the busts of the Queens of Sweden and Poland, who died in Rome. Near these, and fixed in the wall, is a sturgeon of marble, which was an ancient measure for that fish. The heads of all sturgeons brought to Rome, that measured this length, were given to the Roman magistrates; a custom still observed with the

the greatest rigour. The historical paintings in fresco are by Cav. d'Arpino. One of them represents Romulus and Remus with the wolf, as found by Faustulus under the Ficus Ruminalis, at the foot of the Palatine-hill, together with his wife Acca Laurentia. The others portray Romulus following the plough, marking out the limits of Rome; the sacrifice of Numa with the Vestals; the rape of the Sabine women; the terrible battle between the Romans and the Veientes, the former under Tullus Hostilius, and the latter under Metius Suffetius; and the battle of the Horatii and Curiatii in fight of both camps.

In the second room, many heroic actions of the Romans are painted in fresco by Laureti, a Sicilian. The first on the left represents the history of Mutius Scævola: the next Brutus, the first consul, driving Tarquin the Proud from Rome. Then follow Brutus and Collatinus. Below these is a youth beheaded, with a woman in a supplicating attitude, begging for the life of his brother, who is about to undergo the same fate: the female figure is the wife of Brutus, and the youths are his sons, condemned by their father for having conspired to replace Tarquin on the throne. The last represents Horatius Cocles fighting against King Porfenna and all his army, on the Sublician bridge. The statues are, Alexander Farneſe, Duke of Parma, and Governor of Flanders: Carlo Barberini, a general in the reign of Urban VIII. Francesco Aldobrandini, a general in the reign of Clement IX. and Marc'Antonio Colonna, a general in the reign of Pius V. The busts are said to be, Julius Cæſar, Adrian, Caracalla, and Lucretia, the pedestals of which are ancient measures of wine, oil, and corn. The fine columns of verde antico were found in the prison of the Campidoglio, on

the capitals of which are the heads of Septimius Severus, and another unknown. Here is also a bust of Virgilio Cefarini, a portrait of Flaminius Delphinus, a terminus, and a wolf of ancient marble, with Romulus and Remus.

The frieze of the next antichamber is painted in fresco by Daniel da Volterra, with the triumph of the consul Marius. Here is the fine groupe in bronze of the Wolf with Romulus and Remus, found near the church of St. Theodore, and which, at the death of Julius Cæsar, was said to have been struck by lightning in the hind foot, where the mark of it may still be seen. Next to this was a bronze statue of the celebrated courier Gneus Pecorarius, called by some Martius, taking a thorn from his foot, after having run to Rome and informed the Senate of the approach of the Gauls, for which they decreed him this statue. Near this was a scarce head of Junius Brutus, the first Roman consul,* and the statue of one of the twelve Camilli that saved Rome from fire in the time of the Republic, both of bronze with silver eyes. Next to these is a small statue of a vestal, supposed to be Rhea Sylvia, the mother of Romulus and Remus: two busts, one of Cæsar, the other of Adrian: a basso-relievo representing the temple of Janus, and the four seasons: a groupe, consisting of three figures, representing Diana Triformis, or Luna, Diana, and Hecate: a half figure of Apollo, and the bust of Messalina, wife of Claudius: the picture of St. Francesca Romana, done in an excellent manner, said to be by Romanelli: Christ taken down from the Cross, painted on slate by Cosmo Piazza; and two singular busts in niches.

* Both these are now removed to Paris.

In the room called the gallery are many pieces of marble fixed in the wall, with various designations of the ancient magistrates till the time of Augustus, several fragments of consular fasces, a head of Mithridates, and a fine trophy over the chimney, with two small metal figures, supposed to be Penates, or household gods. Underneath are two small statues of marble, representing Genii; and at the sides a bust of Pallas, one of a Bacchanal, and two busts unknown. Here are also inscriptions commemorating the victory of Marc'Antonio Colonna over the Turks in the year 1571, finely ornamented with a basso-relievo: the other the victory obtained by Alexander Farnese.

In the next room, where the magistrates give audience, are busts of Appius Claudius, of Egyptian marble; a Medusa, a Michael Angelo, with a head of bronze, a Lucius Verus, two metal 'Geese found in the ruins of Mount Cœlius, a curious vase, with a head of Isis in metal, found in the garden of Sallust; two unknown busts; those of Scipio and Vulpus Trajan, consuls; a picture of the Holy Family, by Julio Romano; and on the frieze of the room are painted in fresco the Olympic games.

The frieze of the next room, which is hung with tapestry, is finely painted with the actions of Scipio, by Annibal Caracci. In the corners are four fine busts: a Sappho, Socrates, Ariadne, and Poppæa the wife of Nero.

The paintings in fresco in the next room, called the Hercules, are by Pietro Perugino, one of which represents Rome triumphant: the next, Hannibal on an elephant, passing the Alps to enter Italy: another, the same general sitting, and holding a council of war with his officers:

the fourth represents the naval battle between C. Lutatius Catullus the Roman commander, and Hamilcar the Carthaginian: and the fifth the triumph of Lutatius. Here are the fine statues of the god of silence sitting, a Sibyl, and a Ceres: the busts of L. Cornelius the Prætor, and Adrian; two consular statues of Latin sculpture, one said to be Virgil (with a modern head by Fancelli), the other Cicero. But that which above all merits observation is the famous statue of Hercules in bronze, found in the Forum Boarium, on the site of the Ara Maxima. In the niches are five statues of youths, and some modern inscriptions. The chapel of the Conservatori is beautifully decorated, and enriched with paintings, among which is the altar-piece by Perugino.

Adjoining this is a gallery of about three hundred pictures by the most celebrated artists, collected by Benedict XIV. some of which adorned the palaces of Prince Pio di Carpi, and that of the Marquis Sacchetti. On the first side of the room is a large picture of Bacchus and Ariadne in the island of Crete, with other figures, by Guido Reni. St. Helen with the Cross by Paul Veronese. The blessed Virgin, St. Ann, with the Angels, by the same. The Persian Sibyl by Guercino. The Magdalen by Francesco Albano, Another Magdalen by Tintoret. Queen Esther before Ahasuerus by Mola. Hagar and Ishmael by the same. St. Francis d'Assisi by Ludovico Caracci. The Holy Family by Mignard. St. Sebastian by the scholars of Guido. Another of the same by L. Caracci. A portrait of two Children by the scholars of Guido. A portrait of a Woman by the scholars of Titian. A portrait by Dosio da Ferrara. Two portraits by the scholars of Titian. St. Jerome by Guido. Another by Albano. A portrait of a Man and Dog by L. Caracci.

A por-

A portrait of a Woman, a blessed Virgin and Child, St. Catharine, St. Joseph, and St. Francis, by L. Caracci. The holy Family, with St. Catharine, by Garofalo. Another holy Family by the same. St. Cecilia by Romanelli. The Communion of St. Jerome by L. Caracci. A small picture, with the Marriage of St. Catharine, by Raphael da Reggio. Another, with the Virgin and Child, by Annibal Caracci. St. Cecilia playing the Organ, with the Virgin, Child, a Carmelite Saint, and an Angel, by the same. Christ carrying his Cross, with other figures, by the Florentine school. Charity by L. Caracci. A portrait of Julius II. and another of a Senator.—On the next side is Sampson with the Lion by Pietro da Cortona. A Virgin and Child by the same. A half figure of one of the Marys by the scholars of Caracci. Orpheus playing the Lyre, with Nymphs, Animals, &c, by Paolo Brilli. David with the head of Goliath by Romanelli. Bathsheba in the Bath by Palma the younger. Three Philosophers by Cav. Calabrese. Lot and his Daughters by Palma. The Rape of the Sabines by Pietro da Cortona. Romulus and Remus, with the Wolf and Faustulus, by Reubens. A Magdalen with a Cross by Guido. The Nativity and Shepherds by Annibal Caracci. The Nativity, with Angels and God the Father, by Ferrari. A head of the Virgin, and one of a Youth, both copied from Correggio. A half figure of St. John the Baptist by Guercino. Laban with Leah and Rachael by Ciro Ferri. The Dispute of St. Catharine, with several other figures, by Giorgio Vasari. A head of a Youth from one by Titian. An Ecce Homo by Barocci. The Presentation in the Temple by Bellino, with a portrait of the artist. Judith with the head of Holofernes in the manner of Julio Romano. Lot and his Daughters

by Canini. A half figure of a Woman by the scholars of Raphael, the drapery by Pietro da Cortona. The Parting of Jacob from Esau, with various figures, by Raffaellino, scholar of Pietro da Cortona. Europa by Guido. A holy Family by Andrea Sacchi. The Virgin, Child, and St. Francis, by the Venetian school. St. John the Baptist by Guercino. A head by Titian. The Nativity, with several figures, by Ferrari. The goddess Flora in a triumphal car, with various figures, by Nicholas Poussin. The Judgment of Solomon by Bassano. A half figure with a Dove by Romanelli. A portrait by Caracci. St. Cecilia playing the Organ by L. Caracci. A View of the Ponte Rotto by Vanvitelli. A View of the Temple of the Sun by the same. Polyphemus by Guido. The Marriage of St. Catharine by the scholars of Barozzi. A holy Family by Schiavone. Alexander the Great with his Soldiers by the scholars of Pietro da Cortona. St. Peter by the scholars of Caravaggio. The Soul of a Saint by Guido. The Adoration of the Magi by Scarfellino. A half figure with a vase by Furino. A holy Family by the Ferrara school. The Virgin and Child by Ferrari.—Over the door are Circe and Ulysses, with other figures, by Sirani, a scholar of Guido. The Angels appearing to the Shepherds by Bassano. The Virgin, Child, and St. Joseph, by Giorgione. The Adoration of the Magi by Bassano. Various figures masked by Dosio. A half figure of a Woman by Guido. The holy Family by Carofelli. An Architect in chiaro-scuro by Polidoro da Caravaggio. The blessed Virgin among the Doctors of the Church by Garofalo. A View of the Grotta Ferrata by Vanvitelli. A view of Neptunia by the same. A portrait of a Child and Dog in the Flemish manner. A blessed Virgin, Child, St. Catharine,
St.

St. Jerome, St. Francis, and other saints, a copy by Bonatti, from Paul Veronese. A Satyr and a Woman by Dosio da Ferrara. A half figure of the Virgin by Guido. A portrait of a Man in a rage by Bronzino. A figure in chiaro-scuro by Polidoro da Caravaggio. A landscape by Orizonte. Another by the same. The Adoration of the Magi by Garofalo. Simeon with the child Jesus in his arms by Passignani: and two festoons of flowers.———On the other side is Christ disputing with the Doctors by Valentino, a scholar of Caravaggio. An Allegory of three figures by Vouet. David fighting with Goliath by Pietro da Cortona. David returning triumphant with the Giant's head by the same. A dead Christ by the scholars of Caracci. An Amphitheatre, with men and flowers, by Pordenone. Bathsheba in the Bath by Palma the younger. Two portraits by Giorgione. Joseph sold by his brethren by Pietro Testa. A Triumph of Bacchus and Silenus, with Satyrs, by Pietro da Cortona. A portrait by Andrea Sacchi. A Magdalen by Dosio. St. Benedict by Cav. d'Arpino. A Magdalen by Guido. Cleopatra by the same. A head by Sveziano. A portrait in profile by Mantegna. St. Lucia by Garofalo. A Battle by Pandolfo, scholar of Borgognone. Another by the same. A holy Family by the scholars of Raphael. A Flemish Fair by Brughels. A holy Family, with St. Jerome, by Garofalo. The Nativity of the blessed Virgin, with several figures, by Albano. The blessed Virgin among the Doctors of the Church by Garofalo. A portrait of Guido, painted by himself. The Coronation of the Virgin, with St. John the Baptist. A head by Domenichino. Lucretia by Guido. The Marriage of St. Catharine, St. Jerome, and St. Agnes, by the scholars of Ferrara. A Virgin and Child, St. Peter, St.

St. Andrew, St. Francis, and other saints, by Perugino. The three Graces by Palma the younger. Two Philosophers by Cav. Calabrese. Dalilah with Sampson by Palma the younger. The Sacrifice of Iphigenia by Pietro da Cortona. A Virgin and Child, St. John, and St. Catharine, copied by Pietro da Cortona from an original of Titian. A portrait by Velasco. The Soul of a Saint by Guido. The parable of the Labourers in the Vineyard by Feti. The Triumph of the Cross by Polemburgh. St. Francis by L. Caracci. St. Christopher with the Child by Tintoret. A Baptism of Christ by the scholars of Caracci. A Nativity unfinished by Ferrari. Judith with the Head of Holofernes, copied by Carlo Maratta from the original of Guido. David cutting off the Head of Goliath by Pietro da Cortona. St. Francis kneeling by Pomarancio. A woman, representing Vanity, by Titian. The Pharisee entertaining Christ, with the Magdalen, in miniature, by Madam Tibaldi Subleyras.

The second gallery. On the first side is a picture representing the Rape of Europa, with several figures, by Paul Veronese. The Battle of Alexander and Darius by Pietro da Cortona. A Virgin and Child, with two Saints, by the scholars of Correggio. A Magdalen by Gennari, nephew of Guercino. A Bishop by Bellino. St. Sebastian by the same. A Cupid sitting, with flowers in his hand, by Sirani. A Virgin and Child, St. Joseph, St. Jerome, and two more saints, by Hugo da Capri. Christ carrying the Cross, and St. Veronica, by Cavedone: and two portraits by the Venetian school.—On the next side is a Youth by Caravaggio. The Scourging of Christ by Tintoret. Christ crowned with Thorns by the same. A Sibyl by Domenichino. A portrait of a Woman by Gior-

Giorgione. A Study in the Venetian manner. A Landscape in the manner of Pietro da Cortona. An Annunciation by Garofalo. The Rich Man, with Lazarus and Dogs, by Cav. Cairo. Cupid in armour, with his torch, by Guido. St. Francis by L. Caracci. The parable of the Samaritan by Palma the elder. The Marriage of St. Catharine, with the Virgin and Child, by Garofalo. A portrait of Bellino by himself. Another by the same. A Virgin and Child, and St. Francis, by Annibal Caracci. Another by Albano. Two small landscapes by Polemburgh. A small view by Vanvitelli. The Adoration of the golden Calf by Luca Giordano. Mark Antony and Cleopatra by Guercino. St. John with the Lamb by Mola. Two landscapes by Crescenzi, a scholar of Poussin. St. John the Evangelist by Caravaggio. A naked Youth by the same. St. Sebastian by the scholars of Gentileschi. A Virgin and Child by Civoli. Two Virtues, and two more at a distance, with a naked figure representing Idleness, by Paul Veronese. The Nativity of the blessed Virgin by Scarfellino. St. Jerome by Facini. The Child Jesus, with St. John, by Guido. The Baptism of Christ by Titian. The Nativity, in his best manner, by Bellino. A small landscape by Claude Loraine. A Virgin and Child, with St. John, by Titian. Another of the same by Garofalo. The holy Family, with St. Francis, by the Lombard school. Samuel the Prophet, and King Saul, by Mola. God the Father encircled with glory by Bassano. A fruit piece. Christ driving the Profaners from the Temple by Bassano. The Virgin and a dead Christ by Pomarancio. Erminia finding the Shepherd by Lanfranco. St. Felice the Capuchin in the manner of Cav. Calabrese. Christ and the Adulterers by the scholars of Titian. A Virgin encircled with glory,

glory, with the Child and two Saints, by Garofalo. A head in the Venetian manner. Another in the same manner. Christ and the Virgin kneeling by Scarfellino. A crown of flowers by Marco. The Rape of Helen by Pietro da Cortona. The Slaughter of the Innocents by Polemburgh. A holy Family, with St. Catharine, by Schiavone. An old Woman spinning by Teudone. Another with a Peasant by the same. St. Paul falling from his Horse by Scarfellino. A Soldier by Salvator Rosa, and a Witch by the same.—Over the entrance is the picture of the Forge of Vulcan by Bassano. Rinaldo with two Warriors abandoning Armida by Bonatti. An Annunciation by Scarfellino. St. Sebastian by Garofalo. Three figures representing an Allegory by the scholars of Caracci. A Virgin and Child, with St. Jerome, in the manner of Campi da Cremona. A Virgin and Child by Carlo Cignani. A Galatea of Raphael copied by Pietro da Cortona.—On the other side is Sifera, with other figures, by Bonatti. Two half figures by Civoli. A sea view by Agostino Tassi. A Man and a Youth in the manner of Caravaggio. The Flight to Egypt by Scarfellino. St. George by the same. The Ascension, with the Apostles, by Paul Veronese. The Virgin, with the Apostles, and the Descent of the Holy Ghost, a companion to the same. St. Matthew, with Angels, by Guercino. A Virgin and Child, with St. Joseph, by Falini. An Ecce Homo, with Soldiers, by Bassano. Christ disputing with the Doctors in the ancient manner of Dosio. The Nativity by Scarfellino. St. John the Baptist, with the Lamb, in the Lombard manner. The Adoration of the Magi by Scarfellino. The Car of Venus in the first manner of Pietro da Cortona. Christ, and the Adulterers, by Ferrari. The Pharisee entertaining Christ,

Christ, and the Magdalen at his feet, by Bassano. A picture of Architecture, with many figures, by Taffi. A Hunt by Scarfellino. Endymion sleeping by Mola. St. John the Baptist by Daniel da Volterra. A Woman with a lighted torch by Paul Veronese. A Muse by the same. Fortune by Guido. A Virgin and Child, with two Angels, by Pietro Perugino. A Virgin and Child, with St. John, the Magdalen, and another saint, by Parmegiano. A view of a Bath, the architecture of Viviani, with figures, by Cerquozzi. Another view by Pietro da Cortona. Christ disputing with the Doctors by Dosio da Ferrara. A Virgin and Child by Ferrari. A head of an old Man by Bassano. A Sibyl, the Virgin, Child, and Augustus, in the manner of Garofalo. The Marriage of the Virgin in the ancient Ferrarese manner. The portrait of a Man by F. Sebastiano del Piombo. The Dispute of Christ in the Temple in the ancient manner of Lippi. Moses producing Water from the Rock in the first manner of Luco Giordano. A landscape by Crescenzi. Christ on the breast of God the Father by Scarfellino. Christ in the Garden by the same. The Virgin, Child, St. Joseph, and two saints, in the manner of Mantegna. The Baptism of Christ by Tintoret. St. John the Baptist kneeling by Caravaggio. A Magdalen kneeling by Paul Veronese. The Battle of the Hebrews by Nicholas Poussin. The Queen of Sheba visiting Solomon by Allegrini. St. John the Baptist by Guercino. A head by Bellino. St. Bernard by the same. Diana by Cav. d'Arpino. A landscape, with a small figure of St. Sebastian, by Domenichino. A Virgin and Child, St. Francis, and Angels, by Annibal Caracci. Two figures by Cerquozzi. Another by the same. St. John the Baptist in the Desert by Calvart. A landscape with
small

small figures, and a Hercules sitting, by Domenichino. Andromeda tied to the Rock by Cav. d'Arpino. Christ at the Pool Probatica, with many figures, by Domenichino. Six small views of Rome by Vanvitelli: and a portrait of Urban VIII. by Pietro da Cortona. The Fortune by Guido, and a holy Family by Garofalo, are taken from this collection to Paris.

Here is also a study, or an academy of drawing, built by the above-mentioned Benedict. Behind this building is the

PALACE CAFFARELLI ON THE ROCK TARPEIA.

This palace, belonging to the noble family Caffarelli appears to be built on the Tarpeian rock, as we find no sign of it in any other part. This precipice was towards the theatre of Marcellus, as Livy, Plutarch, and many other ancients inform us. It is now about eighty feet high. In ancient times it was furnished with one hundred steps, and from the top criminals were precipitated. This hill had two more ascents, one by the Hospital of the Consolation, the other by the Arch of Septimius Severus, where the triumphant generals, &c. originally ascended the capitol. It was called Tarpeia from a Sabine virgin killed there by the foldiers of Titus Tatius, because she introduced the enemy. It is now called Monte Caprino, because, being uninhabited for ages, goats were kept there. Till the reign of Innocent VIII. 1484, criminals were still executed here.

Before we take leave of this celebrated hill, it will be necessary to give some account of it. We read that as Rome increased, this hill being found the securest and most elevated place in the city, Tarquinius Priscus chose that spot for preserving the sacred deposits; and, that

that it might not appear unworthy of the gods, he inclosed it with a wall, and fortified it with towers formed of large square stones. Tarquinius Superbus also contributed to its beauty, and employed all the treasure gained from the plunder of the Volscian city Pometia in building the temple of Jupiter Optimus Maximus, which Tarquinius Priscus had vowed. Accordingly, on the foundation alone were expended forty thousand pound weight of silver. But that prince being expelled from Rome on account of the violence offered to Lucretia by his son, it was finished and dedicated in the following year by the consuls Horatius and Valerius Publicola. This edifice was two hundred feet square; and in the front towards the south were three orders of columns, and one in the sides. It contained three chapels of equal size, one to the right dedicated to Minerva, one to the left to Juno, and one in the middle to Jupiter Optimus Maximus. It contains many precious ornaments, and an infinite number of statues; among which was a statue of massive gold of the Emperor Claudius, ten feet high, and a Victory of the same metal, weighing three hundred and twenty pounds, given by Hiero, King of Syracuse. The bronze tablets placed in the temple and portico amounted to near three thousand. The fine statue of Jupiter was of clay; but when the Romans conquered Asia, it was replaced by one of ivory, in imitation of that of Jupiter Olympius; and lastly, in the time of Trajan, or, as Donati, says, after the restoration of Sylla, a statue of massive gold was cast, with a crown of the same in the form of rays, and a thunderbolt in his hand. This statue was commonly arrayed in a triumphal toga. Here also were six cups or basons of emerald, brought to Rome by Pompey, and various statues of marble and metal, as well as shields and spoils of enemies, gems, and massive gold,

gold, all presented by triumphant generals, magistrates, senators, emperors, kings, and strangers, through devotion; as vows, and innumerable other gifts. In the temple was a cell or secret place reserved for the priests, where two crowns of gold were kept, one of twenty philippics, given by the ambassadors of Pamphilia, the other sent by the Carthaginians on account of the victory gained by the Romans over the Samnites. In the wall of the chapel of Minerva was annually driven a large nail, whereby to commemorate, in those days of ignorance, the number of years since the foundation of the city, and to shew the date of the year. These were dedicated to that goddess, she being esteemed by the Romans the inventor of arithmetic; and the nail was called *clavis annalis*. Here was an altar dedicated to Youth, and over it a picture of Proserpine. In a marble arch under the temple were kept the books of the Sibylla Cumana, under the care of ten magistrates called *decemviri*, and where they were preserved till the hundred and fifty-third Olympiad. At that time the fire that destroyed the capitol burnt these archives, as Dionysius informs us. Here also was kept the purple cloke of Aurelius, a present from a king of Persia. This temple was frequently burnt, together with other magnificent buildings; but it was always rebuilt with increasing splendor, and Vespasian himself helped to bring the stones and begin the work. Domitian added all the ornaments necessary to their religious functions, and the grandeur and dignity of the empire. If the accounts that have reached us can be relied on, the statues of the purest gold were held as the least important of the riches it contained, when compared with its magnificent columns, its walls covered with precious stones, and its Mosaic pavement of enamel of most beautiful work-

workmanship. The eye was astonished at the quantity and beauty of its ornaments, brought from every part of this vast empire as trophies acquired from the conquered nations. The roof was covered with bronze gilt, by order of Quintus Catulus, reflecting the sun's rays like burnished gold to an immense distance. Of the same materials were the three porticoes, all the bases, capitals, cornices, frontispiece, and other ornaments, both within and without, together with the statues, basso-relievos, and other works of art, all of bronze, the gilding of which, according to Plutarch in his *Publicola*, cost twelve thousand talents, that is, seven million two hundred thousand crowns. Hence it was called *auratum* or golden. The doors were also of bronze, covered with sheets of gold. The Romans had so much veneration for every thing sacred, as to bury them in cells under the temple when they were decayed, or become useless by age. It also contained cisterns used in sacrifices, and to extinguish fires. The flight of steps to this temple is said to have begun in the Forum, and that Julius Cæsar and Claudius ascended them on their knees, the former on account of his triumph over the Gauls, and the latter over the English. Many of the statues were removed from hence to the Campus Martius by Augustus, but were thrown down by Caligula. This temple was burnt in the civil wars of Marius, and rebuilt by Sylla in his dictatorship. It was again destroyed by fire under Vitellius, and rebuilt by Vespasian. It was ruined a third time under Titus by lightning, but repaired by Domitian with increased magnificence. This rich and noble edifice was however in a ruinous state in the time of St. Jerome, who was contemporary with Honorius, a circumstance attributed to the Goths, when they plundered Rome, and destroyed

VOL. I. H many

many of its celebrated edifices. The descent from this hill, by the senators' palace, leads to the

CAMPO VACCINO.

This spacious opening takes its name from the market of oxen and other animals now kept there, as it was formerly in the Forum Boarium. This was the most magnificent part of ancient Rome, as appears by the ruins that still remain. We shall begin from the Senators' Palace, which commands the whole. The arches in the wall of that building are supposed to be the ancient Tabularium, where the laws inscribed on tablets of bronze were affixed. The three half-buried columns, with their fine capitals and cornices of Corinthian architecture, were part of the temple of Jupiter Tonans, erected by Augustus on account of a thunder-bolt falling near his litter in the night, as he was travelling in Spain, when he escaped unhurt, though all his servants were killed. The eight columns of Egyptian granite, with Doric capitals and cornices, are the remains of the temple dedicated to Concord by the consul Camillus, on account of the peace made between the plebeians and patricians, after the former had retired to the Mons Sacer, or sacred mount. The half-buried triumphal arch near them, which is entirely composed of saline marble, and decorated with basso-relievos, was erected by the senate and people to Septimius Severus, on account of his victory over the Parthians, Arabians, and other barbarous nations. But Nardini asserts that it was built by Caracalla, after his death. This opinion perhaps he derived from the inscription "E. P. Septimio Getæ nobilissimo Cæsari O. P." having been defaced, and that of "Optimis fortissimisque Principibus," substituted in its place,



Remains of the Roman Forum
 1 Arch of Septimius Severus 2 Temple of Concord



Edwards del.

W. Bone direct.

3 Temple of Faustina. 4 Temple of Romulus & Remus.
 5 Temple of Peace. 6 Arch of Titus. 7 Columns of the Comitia.

was called Tullianus, as appears by the writings of Livy and Plutarch; for which reason it is confidently believed that the apostles Peter and Paul were confined nine months by Nero in this subterraneous dungeon, previous to their execution. Here is the miraculous fountain, which, it is said, St. Peter caused to spring up by his prayers, when he baptized the keepers Procellus and Martinianus, with forty-seven more Gentiles, who, being converted to the faith, were soon after all put to death; on which account, tradition says, it was consecrated by St. Silvester, and dedicated to those apostles. This place is held in great veneration, and steps have been added descending into it. Originally the only access was through a circular hole in the arched roof, by which the prisoners were let down. At the side of the prison is the Scala Gemonia, by which the executioner, after having put the criminals to death, drew them up, and left them before the prison exposed to public view. At other times they were put to death here, and afterwards thrown down the stairs. Others were left to starve to death in the prison.

CHURCH OF ST. GIUSEPPE.

This church was built in 1596, by a society of carpenters, after a design of Giacomo della Porta, and dedicated to their patron St. Joseph. It contains some paintings which merit observation. That of the Nativity is said to have been the first public work of Carlo Maratta. The St. Peter on the first altar to the right is by Parese, the next by Speranza, St. Joseph on the next by Palombo, the Annunciation on the arch by Novara, the Marriage of St. Joseph on the high altar by Bianchi, the Angels above by Viviani, and those around by Senese. The paintings in the small choir are by Puglia, and the picture

picture on the last altar by a scholar of Baldi. Those in the oratory are by Tullio; and that on the altar by Ghezzi. Opposite this edifice is the

CHURCH OF ST. LUKE AND ST. MARTINA.

This church was anciently called in *Tribus Foris*, from being situated between the Roman Forum, which was opposite to it, the Forum of Cæsar by its side, and that of Augustus behind. On this spot a temple dedicated to Mars was erected by Augustus; where that Emperor used to assemble the Senate, when war was to be the subject of their deliberations; for which reason it was called the *Secretarium Senatûs*. It was afterwards converted into a church, and consecrated to St. Martina. Alex. IV. in 1256, rebuilt it, and consecrated it anew, assigning two cardinals as its rectors; but in 1588 it was given by Sixtus V. to the painters and architects, who established their academy here, and dedicated it to their patron St. Luke. In the reign of Urban VIII. the body of St. Martina, who suffered martyrdom in 230, under the Emperor Alexander Severus, was accidentally found under ground. That pope ordered it to be removed, and his nephew to rebuild the church from its foundation, after a design of Pietro da Cortona, who, through devotion for this saint, gave up part of his house in order to enlarge the church, and at his own expence constructed the noble vault in which that sacred relique is preserved. He also adorned the chapels with the finest marble, and at his death left great part of his fortune for the support of the building, and its numerous chaplains annually to celebrate the festival of the saint. The famous picture of St. Luke on the high altar is by Raphael, the recumbent statue of St. Martina by Menghini, the painting of St.

Lazarus the monk in the side chapel by Baldi; and those of the Assumption and St. Sebastian in the other by Cav. Conca. The four statues in the vault, of St. Sabina, St. Euphemia, St. Theodora, and St. Dorothy, are by Fancelli, after a design of Cortona, as also the two basso-relievos of alabaster. In an urn under each of these statues are preserved the reliques of the saints. The basso-relievos of clay, in the chapel to the left, are by Algardi: the painting on the right by Baldi; and that on the left by Cortese. The noble altar of gilt bronze, where the body of the saint and those of three other martyrs underneath are deposited is cast by Piscina. In the rooms above, the painters, sculptors, and architects have an academy, and a museum of pictures, models, and designs, comprehending a collection of portraits of celebrated painters; and in a glass-case is the skull of Raphael. To the right of this church formerly lay the statue of Marforio, from which the street takes its name.

CHURCH OF ST. ADRIAN.

This church is said to be built on the spot where, before the time of Romulus, stood an altar dedicated to Saturn, and which Tullius Hostilius surrounded with columns in the manner of a temple. Here were accumulated the treasures of many rich citizens, as in a place of perfect security. The public treasure was also deposited in this temple. As the empire increased, the treasury was enlarged, not only on account of the quantity of money, but also of the numerous tablets of the public acts and decrees of the senate. The Elephantin books, containing a register of the thirty-five tribes of the city, were preserved in this edifice. It is said Paulus Æmilius, after

after he had conquered Perseus, King of Macedonia, brought such vast riches to Rome, and deposited them in the public treasury, that there were no public contributions or taxes till the consulship of Pansa. And Pliny informs us, that previous to the third Punic war the treasury contained 11,200 pounds weight of gold, and 92,000 of silver, besides a large assemblage of vases, and military spoils of great value. Here also were deposited a twentieth part of the public revenues, reserved for occasions of emergency, and the archives, in which the names of all the ambassadors who came to Rome were registered. This temple was first converted into a church by Honorius, in the year 600. But Adrian I. enriched it in 780 with various gifts, and Anastasius III. in 912 repaired it. It then first became a collegiate church; but Sixtus V. gave it to the Friars della Mercede, who renewed it after a design of Martin Lunghi the younger. In 1600, the bodies of the martyrs Papias, Maurus, Domitilla, Nereus, and Achilleus, were found here. These last were taken to the church of those two saints. Among other reliques are said to be the three children of Babylon. Here were formerly two large doors of bronze, now removed to the Lateran church. On each side of the high altar is a large column of porphyry, very highly esteemed. The painting is by Tortorelli: that of St. Peter Nolascus, the founder of this order, over the altar near the sacristy, is attributed to Guercino. The St. Charles on the opposite altar is by Borgioni; the next, of St. Raymond Nonnatus preaching to the infidels, by Veneziano; and the others by a scholar of Maratta. Opposite this temple was the Miliarium Aureum, or golden column, set up by Augustus, from which the miles to every city in the Roman dominions were measured.

On the top was a ball, representing the world, of which Rome was the head; and the column being gilt it was called the golden miliary. Part of this column now stands on the Campidoglio.

THE TEMPLE OF ANTONINUS PIUS AND FAUSTINA,
NOW THE CHURCH OF ST. LORENZO IN MIRANDA.

Of this temple there remain ten magnificent columns and a superb entablature, within which the church is built. Some years ago more of these columns, and other pieces of marble and antiquities, were found. It was called in Miranda, from the beautiful public buildings with which the forum was ornamented. This was at first a collegiate church. In 1430 Martin V. granted it to the apothecaries. At first there were some chapels between the granite columns, with an hospital for the poor of their profession. But when Charles V. came to Rome, the magistrates ordered every modern building to be removed, that the beauty of the ancient might be more apparent. In consequence of which the same company, in 1602, rebuilt the church after a design of Torriani, within the ruins of the temple. The Martyrdom of St. Lawrence on the high altar is a fine painting by Pietro da Cortona: that in the chapel of the blessed Virgin, with St. Philip and St. James, by Domenichino, has been spoiled by Vanni, who attempted to restore it. Before this church stood the arch of Fabian the Cenfor, and here begun the celebrated Via Sacra, leading in a direct line to the amphitheatre. It was called sacred, from the sacrifices and ceremonies performed here by Romulus, and Tatius king of the Sabines, in confirmation of the peace and alliance they had formed. Opposite to this, at the extremity of the Palatine-hill, entering the
forum,

forum, was the Grecoſtaſis, a portico where the ambaffadors of foreign nations, and particularly of Greece, lodged previous to their admiſſion to the ſenate, and waited their deciſion. Ambaſſadors from hoſtile nations were not admitted here, but had another place aſſigned them. At a little diſtance was the Senaculum and the Baſilica of Opimus: the firſt appropriated for aſſembling the ſenate, the other for paſſing the decrees. Near the temple of Romulus was the houſe of Menius, upon the ſite of which was built, at the public expence, the Baſilica Portia, afterwards deſtroyed by fire. Near this was the Columna Meniana, or Roſtrata, ſo called from the ſame Menius, on account of his naval victory over the ancient Latins. This celebrated warrior ſold his houſe to Cato and Flaccus the cenſors, in order to build the Baſilica; but reſerved this column, on the top of which he made ſeats to ſee the gladiatorial combats exhibited near this place.

THE CHURCH OF ST. COSMUS AND ST. DAMIAN.

This ancient and celebrated church is believed to have been built in 528, by Felix IV. on the ſite of the temple of Romulus and Remus. Sergius I. in 689, covered it with ſheets of bronze; and Adrian I. in 780, rebuilt it, enriching it with metal doors, and two antique columns of porphyry. This church being formerly under ground, Urban VIII. in 1632, removed the earth, and reduced it to its preſent form. Julius II. gave it to the friars of the third order of St. Francis. Card. Farneſe, when deacon, obſerved that on the marble pavement was delineated the plan of ancient Rome; and to preſerve ſo precious a monument without injury, he removed it to the palace Farneſe, and replaced it by a new pavement. There it

was

was kept till lately. But the King of Naples having given it to Benedict XIV. that pontiff removed it to the walls of the staircase of the Museum Capitolinum. In 1582, in renewing the first chapel to the left were found the bodies of the martyrs Marcellinus, Tranquillinus, and Pope Felix II. deposited together under the same altar; and some time after, in repairing the high altar, were found the bodies of the martyrs Abondio a priest, and Abondanzio a deacon, which were removed to the Jesuits' church. The two antique columns at the side of this church, one with a capital, the other without, are above half buried, and equally with the church prove how much the ground has accumulated. In the first chapel to the right are various transactions of the life of Christ painted by Speranza. The second is by Cav. Baglioni. The St. Anthony in the third is a copy by Veneziano, from an original of Caracci. The frescos are by Allegrini, who also painted the two chapels at the sides of the high altar. St. Barbara in the last is a copy by Cav. d'Arpino; and the paintings round the church, over the chapels, as also the cieling, representing various transactions of the martyrs, are by the brother of the same artist. Before we leave this church, it is necessary to mention the subterranean vault, which is full of sacred monuments. Here Greg. IV. secreted himself, in 828, to avoid being made pope; but he was found by the people, who conducted him to the church of St. John Lateran, and obliged him publicly to accept the pontificate. Besides the bodies of the martyrs Cosmus and Damian, under the high altar, there are those of several other martyrs deposited in an urn of porphyry under the altar of the Crucifixion. The stupendous ruins near this church are called the





Temple of Peace



W. Byrne del.

Edwards del.

Arch of Titus

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TEMPLE OF PEACE.

Three immense arches, despoiled of all their splendid ornaments, are the only remains of this celebrated and magnificent temple, formerly one of the richest and largest in Rome, begun by the Emperor Claudius, on the ruins of the house of Nero, and finished by Titus the son of Vespasian, after he had conquered Judea. To afford room for this magnificent, this truly sublime edifice, it was necessary to destroy the house of Julius Cæsar, and several other buildings. It was near three hundred feet long, and about two hundred broad, the whole divided into three aisles, supported by eight fluted Corinthian columns of fine marble, of which one only remains, having been removed by Paul V. to St. Maria Maggiore, and set up in front of that church, bearing a bronze statue of the blessed Virgin. The inside of this splendid temple was covered with sheets of gilt bronze, and decorated with many fine statues by the most celebrated sculptors of the time. One of these of basalt or Ethiopian marble, representing the river Nile, with its sixteen boys, was removed to the Vatican Museum. But the principal was that of Venus, to whom Claudius first dedicated the temple. It was the workmanship of the celebrated Timanthes. Here also were the most celebrated paintings, and among them the image of Hyaliphus by Protogenes, with the famous dog: besides which it was most profusely adorned with gold and silver. This building was used as a treasury by the richest citizens, as well as for the public treasure. Vespasian enriched it with the vases and most precious ornaments of the temple of Solomon, except the purple veil and the book of the law, which were kept in his palace; and it received

received the riches of which the Romans despoiled their conquered provinces. These treasures were carried into Africa by Genferic, king of the Vandals. Many years after that period they were taken by Belisarius, and exposed to public view in his triumph at Constantinople; but the Emperor Justinian distributed them among various churches at Jerusalem. The ark of the covenant remained in Rome, and is said to be preserved in the church of St. John Lateran. It is supposed to have been stript of the silver with which it was covered, by the barbarians. This temple was destroyed by fire in the reign of Commodus, about a hundred years after it was built, together with that of Vesta, but whether by accident or otherwise is unknown. The ornaments and precious stones of inestimable value, and all the treasure of the Roman people here accumulated, were irrecoverably lost; and the devouring flames yielded only to an unexpected storm of rain. It was never afterwards rebuilt.

THE CHURCH OF ST. MARIA LA NUOVA AND
ST. FRANCESCA ROMANA.

This ancient church is said to have been built near the vestibule of the golden house of Nero, by St. Silvester, in memory of the apostles Peter and Paul, they having knelt and prayed in this place, when Simon Magus, failing in his attempt of flying to heaven, in presence of Nero and the people, fell precipitately to the earth, half dead;* in consequence of which a small church was erected in honour of those apostles. It was rebuilt, in

* Tradition informs us that this man invented a machine for flying, and that this was a public exhibition of its powers, intended to prove the incapacity of the apostles.

order to receive a picture of the blessed Virgin brought from Troas in Asia Minor, by Leo IV. who gave it the name of St. Maria la Nuova. It was destroyed by fire in the time of Honorius III. by whom it was rebuilt in 1216; and Greg. V. deposited in it the bodies of the martyrs, Nemefius, Lucilla, Symphronius, Olympius, Effuperia, and Theodolus. Before the high altar, in a noble sepulchre designed by Cav. Bernini, decorated with precious marble, and jasper columns, and enriched with gilt bronze, is the body of St. Frances. By the side of the altar is the monument of Greg. XI. who on the 17th of January, 1377, restored to Rome the apostolical chair, after it had been seventy years removed to Avignon. The basso-relievo is by Olivieri. Near this in the wall is a stone, said to be that on which St. Peter knelt to pray when Simon Magus flew in the air. The painting of the Trinity, with St. Benedict, is by Brandi. The St. Frances is modern. The St. Bernard is by Canuti Bolognese. The front of the church was done by the monks of Mount Olivet, who officiate there. Here, in the time of Romulus, was the gate Mugonia. In the garden are the ruins of the temple of the Sun and Moon, dedicated by Tatius, king of the Sabines. Some believe it to be that of Venus and Roma; others that of Isis and Serapis. The next object is the

ARCH OF TITUS AND VESPASIAN.

This celebrated monument of antiquity is much injured by time. On the side towards the Colosseum is the following inscription: "Senatus Populusque Romanus Divo Tito Divi Vespasiani F. Vespasiano Augusto;" and on the sides under the arch are basso-relievos representing the candlestick of seven branches, the tables of the law, and
the

the trumpet by which the jubilee was published, and other sacred implements used in the temple of Jerusalem; and exhibited in the triumph of Titus and Vespasian, from which it appears that this arch was erected by the Roman Senate to that emperor for having conquered Judea: a conquest which, besides immense numbers of Jews led in triumph, and condemned to dig metal for the public works, cost the lives of one million one hundred thousand of that nation, who perished in the contest. Over the figure of Titus hovers a Victory, holding the palm of Idumea in his left hand, and with her right crowning her favourite with the triumphal laurel. On the other side of the arch was another inscription, which was found near the spot, as follows: "S. P. Q. R. Imp. Tito Cæs. Divi Vespasiani, Filio Vespasiano Aug. Pont. Max. Tr. Pot. X. Imp. XVII. XIII. P. P. Principi suo qui præceptis Patriæ, consilij, et auspiciis gentem Judeorum domuit et Urbem Hierosolimam omnibus ante se Ducibus Regibus Gentibus aut frustra petitam aut intentatam delevit." Near this arch are the

ORTI FARNESIANI, OR FARNESIAN GARDENS.

This delightful garden is situated on the celebrated Palatine-hill, where Romulus built his city, and occupies part of the site of the imperial palace. It was converted into a garden by Paul III. after a design of Buonarrotti. It was carried on under the direction of Vignola, who executed the noble gateway, of which an engraving is published; and finished by Giacomo della Porta. Among the fountains that adorn these gardens, that of the Pioggia is the finest; and among the statues, that of Agrippina, the mother of Nero. The workmanship of this figure is so excellent, that the spectator seems to dive into her reflections

reflections on her approaching death. This statue is now taken to Naples. A few years back several rooms were discovered incrustated with the finest marble, and a hall with columns of porphyry, verde-antico, and other beautiful marbles, all defaced and injured by fire. In this garden is a subterraneous room decorated with painted figures of a fine design. To the left is the

CHURCH OF ST. MARY LIBERATRICE.

Here was anciently a church called St. Salvatore in Lacu, perhaps from the lake of Curtius, which was near this spot. The church is called Liberatrice, because in the first ages of Christianity there was a deep cavern near the three columns, in which St. Silvester is said, by means of prayer, to have confined a dragon that infected the air with his pestilential breath, and occasioned a great mortality. The church, being rebuilt and dedicated to the blessed Virgin, was at first given to some Benedictine nuns; but they being removed elsewhere, in 1550 Julius III. gave it to the nuns of Tordespecchi, who have the charge of it, and maintain the chaplains. Card. Lanti, in 1617, repaired it in its present form, after a design of Onorio Lunghi. In this church are some modern paintings. The blessed Virgin and St. Francesca Romana are by Monsi. Parosel. That on the right is by Gramiccia; and that on the left by Ceccarini, who also painted the side walls in the chapel of St. Michael. All the paintings in the sacristy are by Parosel. The three large columns before this church are supposed to be the remains of the portico belonging to the temple of Jupiter Stator, built at first by Romulus, in consequence of a vow he made in the battle with the Sabines, but afterwards magnificently rebuilt with thirty columns similar to those of the portico.

Near

Near this is supposed to have stood the column where the apostles Peter and Paul were scourged, and which is now in the church called Traspontina, near St. Peter's. The large piece of wall by the side of the church, now built up and made a granary, is supposed to be part of the Curia Hostilia, where the senate met in council. This building was restored by Sylla, and destroyed by fire in consequence of the ceremony of burning the body of Publius Clodius, the tribune of the people, and a great enemy to Cicero. The fire was so violent, that it not only consumed the Curia, but melted many statues of bronze. In consequence of this, the Curia Julia was built. Near this were the *Rostri Vecchi*. Of these there were two, one situated between the Comitium and the Forum, the other below the palace of Augustus. The ancient rostrum was a simple tribune on a large pedestal, with a seat on the top: it had its name from being adorned with the beaks of ships taken in the Punic war. In this tribunal they published and expounded the laws, harangued the people, and pronounced the funeral eulogies of great men. On this were exposed the heads of proscribed citizens and executed criminals. It once bore the head of Cicero, before whose house it stood. Near the same spot was a column, with a solar dial. Between these was the Comitium and the Lupercale; and not far from thence the *Ficus Ruminalis*, under which Faustulus found Romulus and Remus sucking the wolf, whose den was near this spot. Hence a temple was built there, and dedicated to them, now the church of St. Theodore. Among other magnificent temples was that of Apollo, with a portico and library, by the side of the palace of Augustus, who dedicated another temple near it, and not inferior in magnificence, to his wife Livia. From the church of St. Theodore

Theodore to that of St. Lorenzo in Miranda, and from the arch of Septimius Severus to the church of the Consolazione, extended the Roman Forum. Near the above-mentioned three columns was the lake of Q. Curtius, where that Roman knight devoted himself for his country, and plunged into a gulph, which immediately closed. Others relate, that Metius Curtius, a Sabine, being determined to pass this way on horseback in the war between Romulus and Tatius; and the land lying very low, a lake had been formed, in which he was drowned. It was afterwards filled up, and an altar erected on the spot, which was removed by Julius Cæsar, in order to make room for the gladiatorial combats. In the same place was planted a vine and an olive-tree. On the part formerly occupied by the lake was placed the grand equestrian statue of Domitian in bronze, near which Galba was killed by his soldiers. Here also was the Cloaca Maxima. Near it was the Doliolum, a particular spot where it was not allowed to spit or throw filth, because the bones of some of their dead, and other things deemed sacred, belonging to Numa Pompilius, were here deposited. At first the forum contained many shops; but the number of basilicas, temples, porticoes, and curiæ increasing, the shops were at length reduced to five. It contained some schools for children; and, before the building of the amphitheatres, the gladiatorial combats were performed there. The number of statues in the forum was incredible. Among them were the twelve gilt images of the Divi Consentes. Six of these were males, and six females; viz. Mars, Mercury, Jupiter, Neptune, Vulcan, Apollo; Juno, Vesta, Ceres, Diana, Minerva, and Venus. Near the lake of Juturna was the temple of Castor and Pollux, and that of Julius Cæsar. The

Pila Horatia was in this forum. It consisted of a pillar, to which were affixed the spoils of the Curiatii, killed by Horatius. Many other columns were in like manner erected as trophies, this custom being much more ancient than the use of statues. The Puteal of Libo here, was a court of justice built by a Roman citizen of that name. Others say it was an altar erected over a well into which the razor used by Tarquinius Priscus in cutting the whetstone, according to the directions of Attius Nævius the augur, was thrown. Many other remarkable objects, of which no vestiges remain, formerly occupied this interesting spot. Proceeding, however, towards the arch of Titus, and not far from it on the ascent to the left, is the church of St. Sebastian in Pallara, built on the site of the Imperial Hippodrome, because that saint was beaten and shot with arrows in this place. This church was rebuilt in 1623, by Urban VIII. The painting on the high altar is by Camassei, and the fresco by Gagliardi. A little farther on is the villa Spada, now belonging to the Marquis Magnani, containing some of the wonderful ruins of the Imperial Palace. In a small house are some paintings worthy of observation, particularly a Venus with two Cupids, supposed by Raphael; and an antique balcony modernized, from which the Cæsars are said to have given the sign for beginning the race in the Circus Maximus. Near this is the

CHURCH AND CONVENT OF ST. BUONAVENTURA.

This spot was given to the reformed Spanish friars, established in Spain by St. Peter of Alcantara, and introduced in Rome in 1675. With the aid of charitable contributions, and particularly from Card. Barberini, the monks built this church and convent. The painting over the





Amphitheatre



W. Byrne del.

Edwards del.

Arch of Constantine

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the first altar is by Cav. Benaschi: the second by Calandrucci: the St. Anthony of Padua by Garzi: the high altar by Michaele: the Annunciation in the next; and the Angel driving out Lucifer in the last; by Benaschi. The frescos in the Via Crucis leading to the church are by Bicchierari. On the site of the convent were found the remains of many noble edifices, with fragments of statues, busts, and floors of oriental alabaster. Under the garden, and round about it, were found many statues, basso-relievos, columns, and a metal key weighing ninety pounds.

AMPHITHEATRE OF FLAVIUS, NOW CALLED THE
COLOSSEO.

This wonderful monument of the magnificence and luxury of the ancient Romans, stands on the spot formerly occupied by a pond enclosed within the walls of Nero's palace, of which Suetonius writes, "Ad instar maris circumspectum, edificiis ad urbem speciem." This lake being dried up, Flavius Vespasian, in the year of Christ 72, began this celebrated edifice, for public exhibitions and festivals, on a plan formed by Augustus, nearly in the then center of the city. It was finished by his son Titus in five years, and was the work of thirty thousand Jews, brought by him to Rome as slaves: He dedicated it to the memory and name of his father. At the opening of this stupendous pile, on the day of dedication, five thousand wild beasts were killed, and that cruel spectacle was repeated for a hundred days successively, while gold to the amount of ten millions was dispersed among the people. Its architecture is wonderfully fine, being composed of very large stones, and consisting of four ranges of arches, decorated and supported by very thick columns of the

Doric, Ionic, Corinthian, and Composite orders. The portico that surrounded it was 2350 feet in circumference, its longer diameter 845, and the transverse 700; the arena or space in the middle allotted to the combats 410, and its height 222. It had seats for eighty-seven thousand persons, and standing room for twenty thousand more, without incommoding each other. The numbers over the arches marked the entrance assigned to their reputed ranks; and at every four arches was an interior flight of steps, also numbered to prevent confusion. To defend the spectators from the rays of the sun, it was covered with a sheet of cloth, supported by large beams of metal across the building, resting in the holes round the top, and from which odoriferous waters were shed, and fell in a refreshing mist among the people. In the upper arches were statues; and in some places the fine ornamental stucco still remains. The middle was paved with large stones, covered with fine sand. This pavement is now buried twenty-five feet under ground. Round the arena were dens for the wild beasts. The seats for the spectators were ranged like an infinite number of steps surrounding the whole arena, ascending one above another to the summit of the building. On the first and most commodious for viewing the combats was the throne of the Emperor, superbly decorated; and adjoining to it other balconies for the princes of the imperial blood. By the side of these were placed the magistrates, viz. censors, consuls, prætors, ædiles, tribunes of the people, pontifices, ambassadors, and other foreigners of distinction. Next to these were the senators and Roman knights. The rest of the amphitheatre was occupied by the people. There were two large flights of steps on the outside, for the further convenience

nience of the spectators, and to divide the crowd. The present remains of this magnificent work are said to be less than half the original pile. The rest is ruined, partly by the injury of time, but much more by the Goths, when they plundered Rome, and by the Romans themselves, on account of the valuable pieces of metal by which the stones were fastened together, in the same manner as the arches of Titus and Constantine. But plunder was not the only cause of the ruin of this superb monument of antiquity. At a period when superstition had driven science from the mind, this noble structure, erected for public pleasure and amusement, was dilapidated by the Romans, who asked permission of Theodoric the Goth to repair the walls of the city with its materials; but after having proceeded to a considerable extent, it was observed that the licence granted was directed to the magistrates and people of Catania, so to employ the antiquities of that place. Afterwards, under Paul II. the church of St. Augustine and the palace of St. Mark were constructed with the same materials; and Card. Riario built the Cancellaria, and Card. Farnese the Farnesian palace, out of its ruins. Josephus informs us, that in the middle of this amphitheatre was an altar dedicated to Jupiter Latiaris, on which it was the custom to sacrifice in honour of the subject for which the games were celebrated. This spot is now occupied by a cross. Thirteen small altar pieces surround the arena, representing the passion of Christ; and a chapel, built with the charitable contributions of passengers and strangers, under the care of a hermit, is erected under the farther gate, in honour of the martyrs who have suffered here, as Justin the philosopher, and a celebrated defender of the Christian system, Ignatius Bishop of Antioch, who disputed with Trajan, and an infinite number of others. Benedict XIV. introduced

the exercise of the *via crucis*, by a brotherhood, who have an oratory contiguous to the church of St. Cosmus and St. Damian. It was called the Colosseum from a colossal statue of Nero, which stood near it. This statue was one hundred and twenty feet high, and surrounded with solar rays of twenty-two feet, for the Emperor pretended to resemble that grand luminary. After his death, Commodus removed the head, and replaced it with his own. The middle of the amphitheatre was sometimes filled with water, and sometimes even with wine, for the *Naumachia* or sea fights. At that time, however, the Romans were so corrupt as to consider it a luxury to view gladiators fighting, sometimes with each other, till one of each pair was killed; sometimes with beasts, under the same inviolable custom. These gladiators were slaves, supported at the expence of their proprietors, and trained to the art of skirmishing, first to do honour to the funeral pomp of great men, and afterwards to increase the popularity of their masters, by contributing to the amusement of the public. They fought with sword and shield, sometimes naked, sometimes armed from head to foot. At length the custom of indulging the public in this amusement increased to such a degree, that the emperors caused them to fight by thousands. This barbarous practice was at first confined to criminals or slaves; but in later times, Roman citizens, knights, and even senators, not only compromised their dignity, but sacrificed their lives to flatter the emperors, by swelling this ignominious profession. Among these was Commodus, who acquired the name of Prince of Gladiators. Of the slaves and criminals, he who killed his adversary gained his liberty, amid the universal acclamation of the spectators. Sometimes they divided into troops, and fought till the

the total destruction of one of the parties decided the contest. When they fought for hire, as many did in later periods, their pay was called *Auctoramentum*; those who received it, *Auctorati*; and those who recovered their liberty by their valour, *Exauctorati*. The fighting of men with beasts was not less horrid than that of man with man; for, their natural ferocity being further irritated by the attacks of their adversaries, they made a most bloody slaughter of the combatants,

THE ARCH OF CONSTANTINE AND META SUDANTE.

In this place was anciently a stone called *lapis sceleratus*, on which stood a menial servant with colours, while malefactors were sold as slaves, for sums proportioned to their crimes; and here the Christians were scourged, because the place itself was esteemed an addition to the ignominy. But there now remains only a ruinous circular mass of brick, the miserable relics of the celebrated *Meta Sudans*, formerly an elevated fountain, so called because the water spread over its conical surface, falling in a slender sheet into a basin, where the people refreshed themselves during the spectacles in the amphitheatre.

The magnificent arch of Constantine the Great was erected by the senate and people of Rome, in memory of the celebrated victory gained by that Emperor over *Maxentius* near *Ponte Molle*. On this monument of grandeur was an inscription, importing, that the Emperor overcame the Tyrant, *instinctu divinitatis*, and thereby gave peace to Rome. This superb arch is constructed of marble, and decorated with columns and basso-relievos. Those in the upper row are very highly esteemed. The fine arts being already greatly decayed in the time of Constantine, these were taken from the arch of *Trajan*,

They represent triumphal ornaments, trophies, and victories, descriptive of the events of the war. There are also eight statues, the heads of which were secretly stolen away by Lorenzo de' Medici, and carried to Florence; but they have been recently replaced, and the whole repaired, by order of Clem. XII. with the workmanship of Bracci. This artist replaced one entire statue that was wanting, as well as a column that had been taken away, and made some other repairs which the injuries of time had rendered necessary. On both fronts is the following inscription: "Imp. Cæs. Fl. Constantino Maximo, P. F. "Augusto S. P. Q. R. quod instinctu Divinitatis, mentis "magnitudine cum exercitu suo tam de Tyranno, quam "de omni eius factione uno tempore justis Rempublicam "ultus est armis, Arcum Triumphis insignem dicavit." We read also votis x. votis xx. signifying the public vows made by the Roman people, from ten to ten years, for the health and preservation of that prince. This custom began in the time of Augustus, who, to prolong his reign without giving too much offence to the Romans, accepted the empire only for ten years, and when these were past, the Senate repeated their request for another ten years, or a longer period of time, which was called votum decennale. The other words, sic x. sic xx, allude to the same circumstance. The most conspicuous object on both sides is the figure of Constantine performing various warlike exploits, with this motto, "Liberatori "urbis, fundatori quietis." Hence it appears this arch was erected soon after his victory over Maxentius. The figures on the sides under the arch are Trajans, having been brought from his triumphal arch, as well as the medallions taken from the buildings in his forum, and representing the Dacian captives. The four large basso-relievos

relievos were at first united in one. That towards the north represents Trajan in the curule chair, surrounded by several standards and satrapæ. At his feet is the youthful Parthamasiris, without a crown, humbly supplicating the Emperor to restore to him the kingdom of Armenia he had usurped from his father Pacorus. The next represents the same prince, with the toga and pallium, on a rostrum surrounded by senators and several families, alluding to an establishment of that Emperor for the relief of all Italy. The third, with a woman lying on the earth half naked, leaning against a coach wheel, alludes to the road of Trajan from Rome to Brundisium, for which the Roman people erected a triumphal arch to that Emperor at Beneventum. The fourth represents Rome extending its empire as far as the Euphrates, and from the Tigris to the ocean, with Trajan settling these vast dominions, and a Victory hovering round him, and crowning him with laurel, accompanied by Piety and Health, with her symbolical serpent, and the horn of Amalthea. The four medallions between the columns of giallo-antico, represent sacrifices and hunting parties, to which Trajan was very partial. On the south side is the same Emperor arriving in the famous Ctesiphon, to elect Parthaspas king of Parthia, who attends here with a mantle, and the Roman military bringing several insignia of victory. The second represents a fugitive, sent into Mysia to kill Trajan, which confirmed the treachery of Decebalus. The third is an allocution of the Emperor with the præfect of the soldiers, and several standard-bearers. The fourth exhibits the same prince with his head uncovered, and the patera in his right hand, performing the sacrifice called Sueove-taurilia, that is, a bull to Jupiter, a hog to Mars, and a goat

goat to Janus Quirinus, attended by the Auspices who pretended those deities watched over the prosperity of the empire. The first medallion exhibits a sacrifice of Hercules, the second some hunters with their dogs and horses, the third a sacrifice to Diana, the fourth a bear-hunt. All the other sculptures belong to Constantine, that is, the victories, river-gods, prisoners, standard-bearers on the bases of the columns, the dismissal of the people, his conference with the senate, the scaling of the walls, and the triumph. The medallion with the figure of this Emperor, and a monogram on the helmet, formed of the letter P and an X across it, which he always wore after his victory over Maxentius, denoted his piety, and readiness to fight in defence of the Christian religion. The arches at a small distance from hence are a part of the aqueduct that conveyed water to the Palatine-hill. On the other side of the amphitheatre, part of which was once used for an hospital, is the

CHURCH OF ST. CLEMENT THE POPE.

This is one of the most ancient churches in Rome, and said to be built in the house of this saint, who lodged St. Barnaby the apostle when he came to Rome; for which reason it was one of the first that had the title of Cardinal Priest annexed to it, and was always kept in a superior stile, as may be observed by the ancient presbytery and pulpit of marble, where the epistle and gospel were read to the people in the high mass. Clem. XI. without removing any of these antiquities, repaired and adorned it with paintings, and gilded the ceiling, after a design of Stefano Fontana. This church was first possessed by secular priests, and afterwards by some Benedictines and monks of St. Ambrose, whose order being suppressed,

Urban

Urban VIII. gave the church and convent to the Irish Dominican friars. The painting in the middle aisle, representing St. Flavia and St. Domitilla, is by Cav. Conca; that of the titular saint, with the miracle of the water, by Gregorini; the same saint, with the anchor tied to his neck, by Odazzi; the translation of the same, and the death of St. Servolo, by Chiari; St. Ignatius the bishop, who suffered in the amphitheatre, by Cav. Ghezzi; St. Clement on the ceiling by Chiari; and the blessed Virgin and St. Servolo by Piastrini. The paintings in the chapel of the passion by Massuccio, are much esteemed for having been done before the time of Raphael. St. Dominic in the first chapel to the right is by Roncalli; the nativity of the blessed Virgin by the scholars of Caracci; and the statue of our Saviour by the high altar is an antique.

This church is said to contain the bodies of St. Ignatius the bishop and martyr, B. Ciril the apostle of the Moravians, Sclayonians, and Bohemians, and B. Servolo the paralytic. By the door is the eulogy of St. Gregory the Great. In this church are many ancient columns of granite and porphyry. Ascending the Monte Celio, the first object is the

CHURCH OF THE QUATTRO SANTI CORONATI.

This church is said to have been built by St. Melchiade the pope, predecessor of St. Silvester, on the spot where the four brothers, Severus, Severianus, Carposorius, and Victorinus, suffered martyrdom, whose bodies, with those of five others, are preserved in ancient marble tombs under the high altar. It was repaired by Honorius I. in 630; but in 1084 all this part of the hill was destroyed in driving away the troops of Henry III. who were
besieging

besieging Greg. VII. in the castle St. Angelo, at which period this church suffered with the rest. Pasqual II. rebuilt it from the foundation, and adorned it with many antique columns. He also built a palace adjoining, which the popes inhabited for some time. Lastly, Pius IV. converted it into a conservatory for poor orphan girls, who are maintained and educated under the care of Augustine nuns, till they take religious orders or marry. In the portico is a chapel dedicated to St. Silvester, which, by its paintings and other antiquities, appears to be very ancient. The church was adorned with paintings by Card. Mellino. Some paintings in fresco on the outside are attributed to Raphael da Reggio. The Nativity over the first altar to the right is painted by Naldini; those over the altar of the crucifixion are by an unknown artist; those in the tribune, with several martyrs, are finely executed by Giovanni da St. Giovanni; St. Sebastian on the other side is by Cav. Baglioni, and the Annunciation by Giovanni. In this place was a Campus Martius, where the equestrian games were held when the other was inundated by the Tiber. Here is the small church of St. Mary Imperatrix, sometimes called in Marzio. In this is an image of the blessed Virgin, preserved with great veneration, and said to have spoken to St. Gregory. Turning to the right, and then proceeding through a gateway on the left, made in the wall of the aqueduct of the Acqua Claudia, is the

CHURCH OF ST. STEFANO ROTONDO.

This church, so named from its circular form, is supposed by some to have been dedicated to Faunus, and by others to Claudius. Simplicius I. in 470, purified it from the profane rites of the Gentiles, and consecrated it to God in honour of St. Stephen. To the right of the
entrance

entrance is a stone chair, on which it is said St. Gregory recited a homily to the people. The church is ornamented with marble and Mosaic work, and round it are two orders of columns. But being in a ruinous state, Nicholas V. repaired it in 1453. None of the ancient part is now in existence, except the second row of granite columns, those in the first having been walled up. They amount to near sixty. Greg. XIII. gave it to the German college at St. Apollinare, which here supports a priest. The paintings around, representing the various tortures suffered by the first Christians, are by Pomarancio; that over the high altar, by Tempest, being much injured by damp, has been retouched; the landscapes are by Matteo da Sienna; the Annunciation by Pozzi; and the artificial tabernacle in the middle of the church, made of cypress wood, is well executed by a Swedish baker.

This church is said to contain the bodies of the martyrs Primus and Felicianus. Near this were the vestiges of the monastery of St. Erasmus, built by St. Benedict, in the house where St. Placidus was born. To the left, in the middle of the grass-plot, is a small marble boat, supposed to be one among many found here, which had been given as vows by mariners to the temple of Jupiter Redux, built by the soldiers who had quarters here, in gratitude for their happy return to their country.

CHURCH OF ST. MARY IN DOMNICA, AND ST. THOMAS IN FORMIS.

This church is on the top of the hill, and called in Domnica, or in Ciriaca, from a religious matron, who buried the deacon St. Lawrence, and who had a house here, where she assisted and relieved the Christians in the time of the persecutions. It was consecrated and converted

verted into a church, of which that martyr is said to have been made deacon, and to have there exercised his ministry in relieving the poor, and distributed to them, by order of Pope Sixtus, the treasures of the church. It was repaired by Pasqual I. with two much admired orders of columns of black and green granite. Leo X. rebuilt it after a design of Raphael. Julio Romano and Pierin del Vaga painted the frieze, and Baldi the altar-piece by the side of the high altar. All these are now much decayed. The church is called Navicella from the small marble boat before it.

To the left of this, towards the Colosseum, is the fine door-way of the very ancient church of St. Thomas in Formis, of marble and Mosaic, by St. John de Matha, founder of the order for redeeming slaves, who died here. His body was preserved in the church for some ages; which at the time the popes resided at Avignon, was deserted by those friars, and was given by Boniface IX. to the chapter of St. Peter's. In 1395 it remained unoccupied. However, the memory of the church is preserved in a small chapel under the arch, where, on the feast of the apostle, the above-mentioned chapter officiates. It is called in Formis from the arches of the aqueduct of Claudius that still remain. The inscriptions in stone and brick near the arch, are very curious. A little farther on is the ancient and noble

CHURCH OF ST. JOHN AND ST. PAUL.

The Curia Hostilia of Tullius Hostilius is by many supposed to have stood on this spot. Its remains appear under the tower, and in the garden are nine or ten arches composed of large stones, similar to those of the amphitheatre, upon which it is supposed to have been constructed. By
others

others it is thought to have been the palace of that king. This spot was afterwards occupied by the house in which the two noble brothers, its patrons, resided, and suffered martyrdom under Julian the Apostate. It has since been employed for a church, and dedicated in honour of both those saints. The monastery was built by St. Pammachius, a monk of the fourth century, and was then called the seminary of saints. It has been frequently repaired by its titular cardinals. Nicholas V. gave it to the Jesuits. The English Cardinal, of Norfolk obtained it of Clem. X. for the Irish Dominicans. Clem. XI. gave it to the missionary priests; and lastly Clem. XIV. gave it to the Passionist friars. Card. Paolucci repaired it after a design of Canevari. It consists of three aisles, with some fine columns of ancient marble, and an inlaid pavement of porphyry and fine marble, upon which is a stone surrounded with an iron railing, whereon the two saints are said to have been beheaded. Their bodies, with that of St. Saturninus and twelve other martyrs, are preserved under the high altar. The marble busts of Innocent XII. at the entrance to the sacristy, are by Bracci; St. Francis de Sales painted over the first altar to the right is by Barbault: St. Pammachius on the second, and the martyrs Silitani on the third, by Milani; St. Saturninus on the fourth by Cav. Benetiali; and that on the high altar by Giacomo Triga. The altar and tribune are a design of Ferrara; the paintings in the tribune by Pomarancio; that to the right by Barbieri, and that to the left by Piastrini. The paintings above are by Pomarancio, St. Vincent de Paulis over the first altar on the other side by Simon Polacco; that on the next by Torelli; the Conversion of St. Paul on the third, and St. Joseph on the fourth, by Milani. The organ is supported by two
very

very fine columns of black and white marble; and in the garden and house are many antique monuments.

VILLA MATTEI.

The principal entrance to this villa is by the church of St. Mary in Domnica. This noble casino was built by the Duke Ciriaco Mattei, in 1572, and contains a variety of columns, statues, busts, heads, and other antiquities of great value. Over the door is a bronze head of Nero. Within are a Seneca, an Apollo with Marfias, Adrian on horseback, Antoninus Pius, an Amazon, a groupe of two heads very fine, a Satyr, a Silenus, two scenical masks, two scarce heads (Portia and Brutus), the heads of Adrian, Jupiter Ammon, and one much celebrated of Cicero; a bust of Lucius Verus, the statues of Agrippina and Antinous, and in the last room the heads of Marcus Aurelius, Antoninus Pius, Caracalla, and Adrian. The statues are, Marcus Aurelius and Faustina the younger, a vase of oriental jasper, various cinerary urns, and scarce tables of porphyry and verde-antico. The garden is adorned with fountains, statues, a labyrinth, a great variety of ancient inscriptions, a large bust of Alexander the Great, and a green plat, laid out in the form of an ancient circus, in the middle of which is an Egyptian obelisk, full of hieroglyphics, given by the Roman people to the Duke Mattei, as a public demonstration of their attachment. It was found in a garden belonging to the friars of Ara Cœli, and is thirty-six palms high. It was executed in the reign of Rameses king of Egypt. In this villa every year, on the last Thursday in the Carnival, refreshment is given to a concourse of near six thousand people, who visit the seven churches with musical instru-

instruments and singing, by the priests of the congregation dell' Oratorio, in imitation of St. Philippo Neri, their founder.

This hill took the name of Cælius from a captain of the Tuscans, who brought some troops to Romulus in the war against Tatius, and afterwards lived there. In this uninhabited quarter are many celebrated churches, almost without cure or congregation, in consequence of the desolations this city has suffered, particularly in 1084, when Robert Guiscard came with his army to liberate Greg. VII. who was besieged in the castle by the Emperor Henry. This great warrior came in at the gate of St. Giovanni, and fought the Imperialists in this part of the city, then the most populous, and burnt and destroyed it; in consequence of which the Romans deserted it, and afterwards occupied the Campus Martius, and the part near the Vatican. The zeal of the pious alone rescued the churches from the same fate.

AQUEDUCT OF THE AQUA CLAUDIA.

From the letters formed of brick near the door-way of the church of St. Thomas in Formis, these ancient and ruined aqueducts are supposed to have been built by Nero; but it was Claudius who brought the water through this part of the city to the Palatine-hill, and to his celebrated Mica Aurea, which formerly occupied the site of the present Villa Mattei. Returning by the small church of St. Mary Imperatrix, and farther on to the right, are the

CHURCH AND HOSPITALS OF ST. ANDREW.

Adjoining to this small church are two large hospitals, one for men, the other for women. That of the men

was built in 1216 by Card. Colonna, and provided with an ample income, since increased by other benefactors. It is appropriated to the reception of the infirm of all nations. In that for men are one hundred and twenty beds; and in that for women, on the opposite side of the road, sixty. The apartments are furnished with every thing necessary for the sick. It has a burying-ground, and many servants and priests attend it. Both these establishments are under the care of the confraternity of St. Salvatore.

PIAZZA OF ST. JOHN LATERAN, AND THE EGYPTIAN
OBELISK.

The uncommonly large obelisk in the middle of this square is one of the most celebrated. It was executed by order of Rameses king of Egypt, and cost as much gold as would have built a city. It was placed in a vast temple in Thebes, and dedicated to the sun; and Cambyfes extricated it from the ruins of that city with the greatest care. Ammianus describes it as being in his time much larger than at present; for which reason Augustus, considering its extreme magnitude, was afraid to remove it; but Constantine had it brought down the Nile to Alexandria, where a large raft of three hundred oars was prepared to convey it to Rome. That emperor dying before he had effected his design, it was executed with safety by his son Constantius, who brought it up the Tiber, and placed it in the Circus Maximus. It is of red granite, ornamented with Egyptian hieroglyphics and symbols, and is about one hundred and fifteen feet long, without the base and pedestal, and nine and a half by eight thick. In 1588 it was dug out of the ruins of the circus by order of Sixtus V. being buried fourteen feet under ground, and
broke

broke in three pieces. It was joined, and placed as an ornament to the Basilica Constantiniana, opposite the portico of the Benediction gallery, after a design of Cav. Fontana: On the 10th of August that pontiff dedicated it in honour of our Saviour as the true sun of justice, having crowned it with a metal cross nine feet and a half high. Thus from the base to the top of the cross is two hundred and four feet. A little way down the street, towards St. Mary Maggiore, on the left, is the ancient

CHURCH OF ST. PETER AND ST. MARCELLINUS.

This church was built in the early times of Christianity in honour of these two martyrs. Greg. III. rebuilt it, as did Alex. IV. Being again in a ruinous state under Bened. XIV. that pontiff rebuilt it from the foundation after a design of the Marquis Teodoli, repaired the monastery, and gave it to the nuns of St. Teresa. The painting on the high altar is by Gaetano Lapis, that of St. Teresa is copied from one of Domenichino, and the St. Gregory opposite is by Evangelista. In the vineyards to the left are the ruins of the famous baths and house of Philippus, as is conjectured from the following inscription: "L. Rubrius Geta cur P. cccxxii. D. N. Philippi Aug. Therm." Near them were the magnificent baths of the Meruli, from which the following church takes its name.

CHURCH OF ST. MATTEO IN MERULANA.

This once celebrated church was built about the year 600: St. Cletus the Pope having reduced the number of cardinals to twenty-five, they all resided in this quarter near his own house. That pontiff built the hospital

for pilgrims who travelled to Rome, giving the care of it to a confraternity who, from wearing the cross on their shoulders, were named *Crociferi*, and continued to exercise this charitable office till the time of Gregory the Great. But in consequence of the repeated desolations of Rome, this rich endowment was ruined. Pasqual II. about the year 1099, rebuilt it, dedicating it to St. Andrew the apostle; and in the time of Innocent III. two Roman gentlemen repaired the hospital, which continued till 1430, when this order was suppressed by Sixtus IV. who gave the church to the Irish Augustin friars. The paintings on the two altars are by Lelli. Returning to the

BASILICA LATERANA.

Christianity being at length completely established, and the church enjoying tranquillity and repose, the pope resolved to add solemnity to the celebration of its most sacred mysteries. For this purpose he chose this as the principal and most celebrated church of the five *Basiliche*, and called it *Basilica Patriarchale*, and the palace adjoining *Patriarchie*. This church had first been called *Constantiniana* and *Aurea*, because it was magnificently built and enriched with precious gifts by Constantine the Great. It is called *Laterana* from being erected on the grand palace of Plautius *Lateranus*, who, under pretence of his having conspired against Nero, was put to death by that emperor, in order to enjoy his riches and estates. Hence that palace passed into the hands of his successors; and Constantine, about the year 312, gave part of it to pope St. Melchiade. That emperor, from having seen a cross in the sky previous to his victory over Maxentius, and the peaceful enjoyment of the empire, sent for Pope Silvester, then concealed on Mount Soratte, and declared his determination to give peace



Church of St. John Lateran?

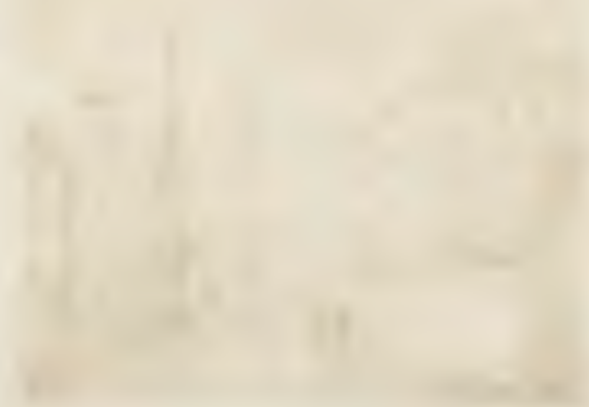


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St. John's Gate

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to the Christians, and to honour their God. With this view he built this magnificent church, which was solemnly consecrated by St. Silvester, on the 9th of November, about the year 324, in honour of our Saviour, St. John the Baptist, and St. John the Evangelist; and it was then by the papal and imperial decree declared head of all the other churches in the world, as the following verses round the building import.

“Aula Dei hæc similis Synai sacra iussa ferenti,
 “Ut lex demonstrat, hic quæ fuit edita quondam,
 “Lex hinc exivit, mentes quæ ducit abimis
 “Et vulgata dedit lumen per climata sæcli,

“Flavius Constantinus, felix, victor, magister utriusque
 “militiæ, patricius, et consul ordinarius, et Padusia
 “illustris fœmina, ejus uxor, voti compotes, de proprio
 “fecerunt.”

Apud Panv. Sept. Ecc. p. 137.

Nothing was wanting on the part of the emperor to add to its magnificence and riches by the most precious gifts. He ordered the roof to be entirely covered with 2025 pounds weight of silver, and gave a statue of Christ sitting of massive silver, weighing 330 pounds; another standing of 140, four angels set with precious stones weighing 1130, the twelve apostles 140 each, four crowns of gold 10 pounds each, a pix of gold where the host was kept of 500 pounds weight, seven altars of 200, three vases of 300 each, forty-five lamps 30 each, one of gold 230, and many small ones, in all of which oil of spikenard was burned. There were, besides, fifty chalices of gold weighing a pound each, five hundred of silver of two pounds each, a cross of silver of 20 pounds, and many other

treasures, described by Anastasius. But all these being consumed by time, or carried away in the many desolations of the city, we shall give an account of what now remains, beginning with the

BAPTISMAL FONT.

Till the Christian religion acquired stability, and was adopted by an emperor, baptism was performed in the open air, in any convenient stream or pool. But on this occasion pope St. Silvester erected a magnificent octangular edifice, near this church, in the middle of which was placed the sacred font, wherein Constantine, in the year of our Lord 324, and the eighteenth of his reign, received baptism from the hands of that pontiff. Through the same emperor's liberality, on part of whose palace it was built, it was adorned with porphyry, and covered with 3080 pounds weight of silver. In the center of the font was placed, on a column of porphyry, a vase of gold weighing 50 pounds, and a lamp with an asbestos wick, and constantly fed with balsam. It also contained a lamb of gold weighing 30 pounds, through which the water was conveyed. To the right was a silver statue of Christ, five feet high, and weighing 170 pounds, and another of St. John the Baptist of the same dimensions and weight, bearing this inscription in his hand, "Ecce Agnus Dei. Ecce qui tollit peccata mundi." There were also seven fountains of silver, each of which was a fountain and weighed 80 pounds, a vase of gold for perfumes weighing 10 pounds, whose rim was ornamented with forty-two emeralds and sapphires, and many other ornaments of great value. The same emperor brought to Rome several very fine columns of porphyry to adorn this font; but these remained without being set up for many
ages,

ages, till Sixtus IV. employed eight of them to support the octangular cupola. The modern font is of Egyptian marble, with the baptism of our Saviour in bronze on one side, and that of Constantine on the other. Here the popes formerly baptized children and adults on the eves of the Resurrection and of Pentecost. Latterly they baptized Jews and Turks on the eve of the Resurrection. This building has been repaired by Greg. XIII. Clem. VIII. Urban VIII. and Innocent X. The paintings of the history of the blessed Virgin round the cupola are the fine productions of Andrea Sacchi. Of the two small chapels, that of St. John the Baptist was erected by St. Hilary the pope, and repaired and adorned by Clem. VIII. The statue of the saint in bronze is by Donatello, the paintings to the left by Andrea Commodo, and the fine grotesque by Alberti. Reliques of the apostles James, Matthew, and Jude, and of the two sisters Martha and Magdalen, are said to be preserved in this chapel, which enjoys a perpetual indulgence; but from entering which women are prohibited. It is said to have been at first a chamber of Constantine. The other chapel was rebuilt from the foundation by Clement VIII. in 1597, and adorned with paintings, Mosaic, and gilt stucco. The statue of St. John the Evangelist is by Gio. Battista della Porta. The history of the saint is painted by Tempest, and the two pictures by Cav. d'Arpino. Of the frescos round, that representing Constantine with the cross in the heavens was coloured by Geminiani. The battle and the triumph are by Camassei. That with the ruin of the idols is the first fresco painting of Carlo Maratta. The last, representing the burning of the writings, is by Carlo Magnoni, as are also the cherubims and medallions. The two women painted green are by Maratta. Adjoining are two more

chapels, one erected in 1253 by Anastasius IV. dedicated to two sisters, St. Ruffina and St. Secunda, and containing their bodies, which were found in a tomb of Grecian marble in digging the foundation, together with the bodies of six other martyrs, placed around them. Christ crowning the two saints, in fresco, was done in the time of the above pope. The two marble monuments were erected, one for Card. Lercari, secretary to Benedict XIII. the other for Monfig. Lercari, deacon of the Lateran Chapter. The two busts are by Righi. In the middle is the family sepulchre. The chapel of the martyrs Cyprian and Justina, is adorned with marble by the canon Borgia, whose sepulchre is there. Under the altar are the bodies of the above saints. The other was erected by John IV. in 640, to receive the body of St. Venantius, brought from Sclavonia by his order, with other martyrs, and placed under the altar, on the tribune of which they are represented in Mosaic. Near this is a noble altar dedicated to the blessed Virgin, and ornamented with monuments of marble, after a design of Algardi. The cherubims are by Naldini, and the portraits by Fancelli. On the outside are four large columns of porphyry, with some fragments of antiquity.

From hence we enter the Basilica, through a noble portico, at the side of the building, built by Sixtus V. from the foundation, after a design of Cav. Fontana, and adorned with stucco gilt and paintings (especially the upper part); by Cav. Salimbeni; destined for the pope to give benediction to the people; as the inscription on the front imports: "Xistus Papa V. ad benedictiones extruxit anno Domini 1586." Pius IV. added the two towers. The metal statue of Henry IV. of France, who, in 1648, gave to this chapter the celebrated abbey of Clairac, possessed

possessed by the Benedictine monks; was placed here by the canons as a memorial of gratitude, and is the workmanship of Cordieri. This church suffered by fire in 1308, while the papal chair was at Avignon, when the church, the palace, and the canonry were burnt. Clem. V. ordered it to be rebuilt, with the canonry, on a more spacious and convenient plan. Greg. XI. having restored the apostolical chair to Rome, after its having been seventy years at Avignon, and finding this palace in a ruinous state, as it had not been inhabited for a long time, removed to the Vatican. Entering the church on this side, over the door is a magnificent organ by Luca Blasi Perugino, supported by two precious columns of giallo-antico; and ornamented with excellent carving by Montano Milanese. The arms of Clem. VIII. with the Angels, are by Valisolino; and the musical trophies, and two half figures of David with his harp and Hezekiah with the organ, are by Malvicino. The apostles in fresco near the ceiling are, St. Jude by Gentileschi, St. Thomas by Nebbia, and St. Philip by Baglioni. The St. Barnabas opposite is by Novara, St. Bartholomew by Nogari, St. Simon by Pomarancio, and all the festoons, fruits, and cherubims, by Cav. d'Arpino. The history of Constantine sending to seek St. Silvester in Mount Soratte is by Nogari, and the other of the saint baptizing the emperor by Pomarancio. That opposite, representing the building of the church, is by Nogari, and the consecration of it by Ricci. The Mosaic in the tribune is by Nicholas IV. the figure of Christ in the middle is said to be of the same form that appeared to the people, when St. Silvester consecrated the church. Its superb ceiling was gilded by order of the same pope. The apostles beyond the tribune are, St. James, painted by Nogari, and St. Paul by Nebbia, who

who also did the four doctors of the church. The St. Peter is by Cefari, and St. Andrew by Novara. The triumph of Constantine is by the above Cefari, and the other, with St. Peter and St. Paul appearing to the same emperor, by Nebbia. Of the two opposite, one represents the apparition of Christ to the people, by Nogari; the other, with the presents of gold and silver vases given by Constantine to the church, is by Cav. Baglione. The nine Angels of half-relievo, sculptured in white marble, are by Cordieri, Vacca, Maderno, and others. The altar of the sacrament is from a design of Olivieri. The architrave and the canopy of bronze gilt, are supported by four fluted columns of the same metal. Some say they were made from the beaks of the Carthaginian ships taken by the Romans, and put up in the temple of Jupiter Capitolinus. Others are of opinion they were brought by Vespasian from Judea, with the triumphal spoils, and that they are full of earth from Mount Calvary and other holy places at Jerufalem. The Angels of the same metal gilt were modelled by Mariani. The tabernacle, composed of precious stones of inestimable value, with many gilt figures, is by Targoni. The large basso-relievo of massive silver, representing the last supper of Christ with his apostles, was modelled by Vigù, and cast by Curzio Vanni. The statue of Elias in the niche is by Mariani, that of Moses by Vacca or Fiamingo, Aaron by Silla Milanese, Melchisedeck by Fiamingo, and God the Father painted on the frontispiece by Cav. d'Arpino. The chapel of the Colonna family, by the architect Rinaldi, and used as a choir in winter, is adorned with paintings, marble, and bronze gilt. The picture on the altar is by Cav. d'Arpino, and the paintings round by Stefano della Croce. The monument of the princes Colonna, of marble
and

and bronze gilt, adorned with columns of paragon, is by Laurenziani, after a design of Cav. della Porta. In the semicircle behind the tribune full of noble monuments, is a table, said to be that on which Christ eat his last supper with his apostles. It is now decorated with three silver lamps constantly burning before it. In the sacristy are many pictures; that on the altar is by Gaetani, the Annunciation by Venusti, drawn by Buonarroti, the St. John by Cav. d'Arpino, the Apostles in the boat (though an excellent painting) by an unknown artist, the Trinity by Ciampelli, the metal bust of Clem. VIII. by Laurenziano, and that of Paul V. by Cordieri. In the sacristy appropriated to the canons is a fine marble altar, with a picture of the Crucifixion, the blessed Virgin, and St. John, by Michael Angelo. Its two sides are painted by Ciampelli, the one with the miracle of the water, the other with the martyrdom of St. Clement. The perspective round, with its ornaments, are by Alberti and his brother.

Returning to the church, among the many monuments in this part is that of Monfig. Filipucci, designed by Costanzi, and sculptured by Cametti. This prelate was celebrated for his legal science, and for refusing the dignity of cardinal. This edifice also contains the monuments of the two celebrated painters Andrea Sacchi and Cav. d'Arpino; and in the chapel near the organ is a Nativity, which, with the paintings round it, are by Pefaro. Turning towards the principal entrance, the ancient structure of the Basilica, with its five aisles, as built by Constantine, strikes the view. Innocent X. repaired and adorned this part of the temple after a design of Borromini, who inclosed the antique columns that supported it within the large pilasters, in which are
niches

niches adorned with marble, forming a sacred gallery with columns of verde-antico. Above is represented the passion of Christ in bass-relievo by Algardi, Raggi, and Rossi. In the niches below are the twelve apostles in marble, twenty-one feet high, executed by order of Clem. XI. St. Peter and St. Paul are by Monot, St. Andrew, St. John, St. James the elder, and St. Matthew, by Rusconi, St. Thomas and St. Bartholomew by le Gros, St. James the younger by Rossi, St. Philip by Mazzoli, St. Simon by Moratti, and St. Jude by Ottone. These statues are valued at five thousand crowns each. The same pope employed the best artists of his time to paint several of the prophets of the Old Testament in the ovals above. Isaiah is by Cav. Luti, Jeremiah by Cav. Conca, Habakkuk by Trevisani, Ezekiel by Melchiori, Daniel by Procaccini, Hosea by Odazzi, Joel by Garzi, Amos by Cav. Nisini, Obadiah by Chiari, Jonah by Cav. Benefali, Micah by Cav. Ghezzi, and Nahum by Muratori. They were completed at the expence of Card. Panfil. In the first chapel in the side aisle, is St. John the Evangelist by Baldi. The second chapel belongs to the Massimi family, and is a design of Porta. The painting is by Sermoneta. The St. John Nepomuceno in the third is by Cav. Conca; the Conception in the fourth, with St. Barbato, St. Fedele, and St. Joseph the capuchin, by Placido Costanzi. In this aisle are the sepulchres of the popes Boniface VIII. Sylvester II. Alex. III. and Sergius IV. The figure of Boniface represents him in the act of publishing the bulla of the jubilee or holy year (1300), of which he was the institutor. It is painted by Giotto. The skeleton, with other figures, is by Filippo Romano. In the middle aisle is a monument in bronze of Martin V. by whose orders the beautiful inlaid pavement

ment of fine marble was executed. The partition is painted by Pisano. The papal altar, which is of Gothic work and in marble, was erected by order of Urban V. Under this is said to be the altar on which St. Peter officiated. At first, in the time of the persecutions, the altar consisted of a wooden box, that it might be quickly removed, and on such the first popes officiated till the time of St. Silvester. In the oratory of this basilica the heads of the apostles Peter and Paul are said to have been long preserved, till St. Silvester divided their bodies between the two churches dedicated to them. When this Gothic tabernacle was erected, they were brought hither and enclosed in two busts of silver, whose fronts were covered with jewels, to which Charles V. king of France, added a golden lily of great weight, with some diamonds and other valuable gems. The celebrated Jane of Navarre gave a cross of gold enriched with large pearls, and Jane Queen of Sicily presented a hat covered with precious stones and gems. Greg. IX. in 1239, being greatly alarmed for these reliques, when the church was threatened with ruin by Frederick II. had them carried in procession to the Vatican, himself walking barefoot, as Honorius III. had done before. In 1308, when Clem. V. was at Avignon, the church accidentally took fire, and all the roof was burnt, together with the rooms of the canons, the portico, and the palace; a great quantity of ornaments of gold and silver, sacred vases, and habiliments. That pope repaired it at his own expence, in a still more superb manner. But the chapel of St. Lawrence, called the Sanctum Sanctorum, where the heads of the apostles are said to have been kept, remained uninjured. In the above-mentioned Gothic tabernacle, which was decorated by Alexander VII. besides these reliques, are
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said to be preserved the head of Zacharias, father of St. John the Baptist, and that of St. Pancras the martyr, part of St. Lawrence, a tooth of St. Peter, the chalice from which St. John the Evangelist was sentenced to drink poison by Domitian, his tunic, and the chains he wore when led to prison at Ephesus and Rome; the hair garment of St. John the Baptist, some clothes of the blessed Virgin, the tunic of Christ, the cloth made use of to wipe his apostles' feet, the purple garment (in which he was arrayed for derision) stained with his blood, a napkin that formed part of his grave clothes, a piece of his cross, some reliques of the Magdalen, and many others. The St. Hilary painted in fresco in the first chapel on this side is by Borgognone. Near it is a small door which leads to the ancient cloister belonging to the monastery of the canon regulars of St. Augustin, instituted by Gelasius I. about the year 493. They continued to enjoy it till the year 1300, when Boniface VIII. gave it with all its endowments to the secular canons. Round this cloister are several antiquities worthy of observation. To the right is a large marble slab, resting on four columns, and shewing the stature of Christ. The next object is a marble altar, celebrated for a miracle relating to the Ostia or Host. Near this are two columns that formerly stood before the palace of Pilate, a column said to have divided in two at the death of Christ, a piece of porphyry on which the soldiers cast lots for his vest; a chair of marble and two of porphyry from the ancient baths, on one of which it is said the new elected pope sits to take possession. Here are also many inscriptions in Hebrew, Greek, and Latin.

Adjoining to this building is the monastery of the friars observants of St. Francis and penitentiaries of the church,

church, to which we now return. In the same aisle to the right is the chapel of Prince Lancellotti, from a design of Volterra, finished by Maderno, and dedicated to St. Francis, who is painted over the altar by Puccetti. The basso-relievo, angels, and history in stucco, are by Carcani. The next chapel is the architecture of Lunghi. The fine marble crucifix is by Ciolli, and the paintings round it by Baccio Ciarpi, master of Pietro da Cortona. The monument of Card. St. Severino is by Finelli, that of Card. Casanetta by Le Gros, and that of Elena Savelli with the basso-relievo of bronze are fine productions of Duca, a scholar of Buonarrotti. The death of the blessed Virgin in the next chapel is a copy of the ancient painting behind it. The Assumption in fresco with St. Dominic and St. Philip Neri, was begun by Odazzi, and finished by Stern. The magnificent portico towards the east, and the noble chapel dedicated to St. Andrew Corsini, were erected by order of Clement XII. who was of that family. It is ornamented with statues, marble, stucco, and gilt metal, after a design of Galilei. The grand basso-relievo of marble over the altar, representing the saint with a sword hovering over the Florentine army in the battle of Anghieri, with Niccolò Piccinino, is by Cornacchini. The statues of Religion and Penitence over the frontispiece of the same are by Pincellotti. The Mosaic altar-piece representing St. Andrew Corsini is a copy from Masucci's full sized copy of Guido's original in the Barberini collection. The cornice is of alabaster and bronze, richly gilt, and decorated and supported by two fine columns of verde-antico, with bases and capitals of gilt metal. The fine porphyry urn was brought from the portico of the Pantheon, where it lay long neglected. It is now the sepulchre of the above-mentioned pope, whose metal statue

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was modelled by Maini, and cast by Giardini. The two marble statues at the sides, one representing Magnificence, the other Abundance, are by Monaldi. The opposite monument of Card. Corsini, uncle to the pope, is by Maini. The sides of both these monuments are supported by columns of porphyry, with bases and capitals of gilt metal. In the four larger spaces on the sides are marble urns, on each of which is a statue of marble, and a basso-relievo of the actions of the saint. The figure of Prudence at the corner of the altar, with the cherubims on the urn, are by Cornacchini. The basso-relievo above is by Bracci. The Justice on the opposite is by Livoni, and the basso-relievo over it by Adami. The figure of Temperance on the left is by Valle, the basso-relievo over it by Benaglia, and the Fortitude by Rusconi. In the angles of the cupola are basso-relievos in stucco by Corsini and Ludovisi. The pavement is of fine marble of various colours. Under the grate in the middle is a subterranean chapel, on the altar of which is a groupe in marble representing Christ and his mother by Montauti. The gates, which are of gilt metal, are very magnificent. The grand portico in front of the church is supported by twenty-four large columns of marble. The architraves of the four lesser doors, as well as that of the palace, are of white marble, and that of the sacred door of verde and giallo-antico. Over two of these, as well as over that towards the palace, are basso-relievos. The first represents Zacharias giving a name to St. John the Baptist, by Ludovisi; the second is his preaching, by Maini; and the third where he is representing Herod for cohabiting with his brother's wife, by Bracci. The ancient bronze doors were brought from the church of St. Adrian in Campo Vaccino. Their marble frame is African and verde-antico. The statue of

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Constantine, done in his life-time, was found with those of his sons in the ruins of his baths on the Quirinal-hill. The upper portico, from whence the popes gave their benediction, is supported by four columns of red oriental granite, and on the frontispiece are two angels in marble by Campi, supporting a crown of laurel, which encircles a figure of Christ in Mosaic. In this church are three hundred and thirty-five columns, large and small, mostly ancient. Above the outside front is the statue of Christ thirty feet high, and ten statues of saints twenty-seven feet high, each of the same kind of stone. Constantine and many other emperors and kings gave various presents to this church, as did afterwards Valentinian, Charlemagne, the kings of France, Spain, and Portugal, and many other princes and popes; but great part of them have been destroyed by time, by fire, and by the barbarians. This church is also celebrated for the number of councils held in it, between the generals or heads of the different orders of friars and provincial prelates. Of these the twelfth was called by Benedict XIII. in 1725. This basilica being patriarchal and head of the world, the patriarchs and popes take possession of it immediately after their election and coronation, with a solemn cavalcade; and being one of the four principal cathedrals, the chapter of cardinals is held there on the 6th of July, every year, which concludes the octave of St. Peter and St. Paul, when, after dinner, the Roman senate, with all the officers and ministers of the camera and of the Tribunale Capitolino, come in state to pay homage to the heads of the two apostles, which are then exposed, and to close the ceremonies of the octave.

THE LATERAN PALACE.

Constantine having built the basilica, gave this palace of Fausta his wife to St. Silvester for a residence; and there the popes continued to reside above a thousand years; during which time they enriched it with the scarcest and most magnificent antiquities. But after the removal of Clem. V. to Avignon, this palace was much injured by fire; and when Greg. XI. returned to Rome, he found it almost in ruins. That pope died before he executed his design of repairing it, and Boniface IX. having fortified the mausoleum of Adrian, determined to reside near that in the Vatican. This palace still contained many beautiful apartments, built by Urban V. but being abandoned by the pontiffs, it went to decay. Paul III. and Julius III. demolished it. In 1586, Sixtus V. rebuilt it, after a design of Fontana. The two compartments bearing his arms were finished before his death; the other, towards the city gate, was completed by order of Clem. XII. from a design of Galalei. The fine stair-case, its gilt ceiling, and the fresco paintings of sacred and papal history, by Croce, Nogari, Salimbeni, Novarà, and others, are worthy of admiration. Greg. XIII. erected it into an hospital or conservatory for poor orphan girls, who are employed in various works adapted to their sex, and supported by a revenue from the customs. On the ruins of an ancient aqueduct, which still remain, stood the palaces of the Cardinal Camerlengo, vice chancellor, receiver of the customs, and other ministers of the popes. Of these nothing now remains but a few small houses near the portico of the

SCALA SANTA.

These stairs are called holy, because they are said to have been those leading to Pilate's palace in Jerusalem, and which Christ often ascended and descended, for which reason they are held in great veneration. When first brought to Rome, they were kept in the adjacent palace. But Sixtus V. erected this edifice for them in 1589, after a design of Fontana. The holy stairs are placed in the centre, and four other flights of steps, two on each side. The devout ascend them on their knees. They contain twenty-eight steps of Grecian marble, which, from the great number of persons continually doing penance there, are much worn. They are now covered with planks of wood. In the spots marked by pieces of iron, drops of blood are said to have fallen from Christ. Above the steps is the ancient chapel of the popes, dedicated to St. Lawrence, called the Sanctum Sanctorum, because it is full of sacred reliques, particularly an image of Christ seven feet high, said to be made without hands, which was cased in silver by Innocent III. There is a tradition that it was thrown into the sea by St. Germaine, patriarch of Constantinople, in order to save it from the impiety of the Emperor Leo Isauricus, and that it came to Rome of itself. It is also believed by the people that it was begun by St. Luke and finished by angels. Under the altar St. Leo is said to have deposited three cases of reliques of martyrs, with this motto, "Sancta Sanctorum," from which the chapel takes its name. This chapel is also said to contain the body of St. Anastasius the martyr, the heads of St. Agnes and St. Praxedes, cased in silver, the manger where Christ was born, part of the cross, some bones and other reliques of John the

Baptist. No one is permitted to enter this building, and therefore a large slab of marble, said to have been brought from the palace of Pilate, closes the door-way. The sacred history painted round the top of the stairs is by Novara, the Passion by Stella, that of Adam by Andrea da Ancona, and that of Moses by an unknown artist. Adjoining, on the left, is the small oratory of St. Mary, where the confraternity of the sacrament administer it to the parish. Near this edifice is the

TRICLINIO LEONIANO.

The celebrated Triclinio Leoniano, so called from its founder Leo III. consisted of a tribune, two sides, and a door. Leo IV. repaired it, after an interval of sixty years. But in the time of Urban VIII. the tribune alone was standing; and it continued in that state till Clem. XII. removed it, in order to enlarge the opening before it. In 1743 Benedict XIV. reunited and restored it in Mosaic, preserving exactly the same form. Near this was the house of Marcus Aurelius, where his equestrian statue, now on the Campidoglio, was found.

PORTA DI ST. GIOVANNI.

This gate was anciently called Porta Cælimontana, and was repaired by Greg. XIII. It takes its present name from the church near which it stands. It opens on the road to Naples, on the left side of which, at the distance of a mile, is an ancient edifice, still entire, containing the vestiges of some antique paintings, and a Mosaic pavement neatly executed. It is supposed to have been a sepulchre, from the number of its cinerary urns. A little farther on the right is a bath called Acqua Santa, esteemed very salutary in many disorders, and much frequented in
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the summer, both for bathing and drinking the waters. In the other road leading to Frascati, about a mile from the city, is the villa Carolis, now called Villa Santa Croce, and farther on are the remains of an aqueduct, part of which is kept in repair, and part abandoned. Beyond these are the ruins of the mausoleum of the Emperor Alexander Severus, discovered two centuries since, with a fine marble sarcophagus within, and a famous urn containing the ashes of that emperor. The sarcophagus has been removed to the Campidoglio, and the urn to the Palace Barberini. Returning to the city, within the gate to the right, and contiguous to the wall, is a small chapel dedicated to St. Margaret, and a little farther are the ruins of the

AMPHITHEATRUM CASTRENSE.

Some remains of this amphitheatre appear in the exterior part of the wall, with columns of various orders. It was in a ruinous condition when Paul III. ordered it to be taken down as far as the first order, as it now appears. Not far from this, and near the aqueduct that conveys the three waters, Julia, Tepula, and Marcia, a circus was built by Aurelian, vestiges of whose seats are still visible. Till the time of Urban VIII. some pieces of an obelisk, ornamented with Egyptian characters, lay there; but that pontiff had them removed to the Palace Barberini. The amphitheatre was probably called Castrense from the Castrum Prætorium near it, where those soldiers were exercised in fighting with beasts,

BASILICA DI S. CROCE IN GERUSALEM.

This church was built with great magnificence by the Emperor Constantine, at the desire of his mother St. Helen,

Helen, in her palace Sefforiano, to receive the holy cross, brought by her, together with other sacred reliques, from Jerusalem, from which circumstance it took its name. It was consecrated by St. Silvester, and has been repaired by various popes. In this church Sixtus III. and Simmachus held two councils. Benedict VII. who is buried there, repaired both the church and convent. In 1369 Urban V. gave it to the Carthusians, who enjoyed it till 1560, when Pius IV. assigned them the celebrated church formed out of the baths of Dioclesian, giving this to the Cistercian monks, who still possess it. Benedict XIV. renewed it after a design of Passalacqua, and ornamented it with gilded stucco and paintings. The two Angels on the new front are sculptured by Ludovisi. The frescos round the cross aisle of the church and the sides of the tribune, are by Giaquinto. The painting of the discovery of the head of St. Cesareo, over the first altar on the right, is by Bonatti. The second, which is St. Bernard compelling Vittore the antipope to submit to Innocent II. is copied from an original of Carlo Maratta, in the library of this monastery. The third of St. Robert, institutor of the Cistercian order, by Vanni; and that of the discovery of the cross, in the tribune, is in the manner of Perugino. At the small door on the right is a flight of steps descending into a chapel, which is divided into two parts, one dedicated to our Saviour, the other to St. Helen the Empress, which was filled by her with earth brought from the spot where Christ was crucified. No women are permitted to enter it. The three pictures over the altars are by Rubens, and the frescos by Pomarancio. The Mosaic is by Peruzzi, and the basso-relievo of the Pietà by an unknown author. The other paintings are by Nappi and Nanni, and the monument of Card. Besozzi by

by Spinazzi. Returning to the church, the St. Silvester over the first altar is by Garzi, and the St. Thomas over the last by Passeri. The high altar was totally renewed by Benedict XIV. with four columns of fine marble, and enriched gilt metal. In the urn of basalt the bodies of the martyrs Cesareo and Anastasio are said to be preserved. In the two small choirs on each side, where reliques are exhibited on holidays, some large pieces of the holy cross are said to be preserved in an altar, together with one of the nails, two pieces of the crown of thorns, part of the sponge, one of the pieces of money for which Christ was betrayed, and the finger which St. Thomas put into his side. This is one of the seven privileged churches, and of the nine that are particularly frequented. In the convent is a good library, and a collection of manuscripts. It is painted by Pannini. Opposite the entrance is a St. Helen by Rubens. The statue of Benedict XIV. is by Marchionne. The grove of trees leading to the Lateran was planted by order of that pontiff. The large ruins in the vineyard on the right are supposed to be the remains of the temple of Venus and Cupid. A little further is the

PORTA MAGGIORE.

This gate is said to have been anciently called Porta Nævica, from Nævius, whom Festus mentions to have had a wood near it. By others it was called Labicana and Prænestina, because it led to those cities. Its ancient ornaments are the remains of the castle of the aqueduct of Claudius, where it passed over this gate in its way from Subiacum, forty miles from Rome, having been subterraneously conveyed thirty miles of that distance. This aqueduct is said to have cost 1,385,500 crowns of

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gold, and its workmanship to have excelled that of all the others. Its tunnel is said to have been large enough for a man to pass on horseback. It extended to all the hills in the city, and was divided into ninety-two reservoirs. This gate was called Maggiore from its magnificent arch, formed of large stones without cement, upon which are three long inscriptions, one of Claudius, one of Vespasian, and another of Titus, by which it appears those emperors repaired it. There is another of Honorius on the outside, informing us that he repaired the walls of the city. In lieu of the Aqua Claudia, which seems to have been entirely lost since the aqueduct has been ruined, that of the Aqua Felice, which Sixtus V. brought to the Piazza di Termini, occupies this passage. The ancient aqueducts surpassed, in utility, magnificence, and extent, every other public work, however celebrated. During 441 years after the building of Rome, her inhabitants drank the waters of the Tiber and of wells; but in the time of Dioclesian nineteen different streams were brought to Rome. The Goths are unjustly accused of having destroyed the aqueducts and many other public buildings. The fact is, the inhabitants, through ignorance of their value and importance, or from less excusable motives, robbed them to build their houses and to wall their vineyards. The road from this gate is called Strada Labicana, and at the distance of two miles on the left are the ruins of the

CHURCH OF ST. MARCELLINUS AND ST. PETER.

This church was built by Constantine, on the spot where those saints suffered martyrdom; the first being a priest, the other an exorcist. It was a magnificent edifice, and is supposed to have occupied the site of the Temple

of Quies, erected by that emperor as a mausoleum for his mother St. Helen, whose body was preserved in a precious tomb of porphyry, now in the Vatican museum. This church, on account of the many sacred cemetaries near it, and the bodies of its titular saints and many other martyrs, which it contained, was held in such high veneration, that about the year 565 John III. resided there a long time, and established several endowments. But in 860, the incursions of the barbarians having ruined it, the bodies were removed by some French pilgrims, and are said to be now in Maestricht. After that period it was entirely abandoned, and fell down. The part of the wall now standing is vulgarly called Torpignattara. In order to preserve the memory of the burying place, as well as that of the church, called in ecclesiastical writings inter duos Lauros, Urban VIII. built a chapel, which he assigned to the care of the Lateran chapter, who maintain a priest there.

Returning to the city, and continuing the same road, in a vineyard to the right is the

TEMPLE OF MINERVA MEDICA.

This edifice is of a circular form, and built with brick. It is complete, except towards the east. It is supposed to be that of Hercules Callaicus, erected by Junius Brutus in consequence of having subjugated the Galicians, a people of Spain. Near this temple was the famous Argini of Servius Tullius, enlarged and fortified by Tarquin the Proud in defence of the city. Of those superb towers and strong walls no vestiges appear. Nothing remains but fragments and ruins of the aqueducts, that united in the Castellum, the remains of which are standing at the top of this road, and are called the

TROPHY

TROPHY OF MARIUS.

No one denies this to have been the Castellum of the Aqua Martia. But it has been doubted that the trophies of Marius for his victories over the Cimbri, Teutoni, and Jugurtha, which were thrown down and ruined by Sylla, were in this spot. Those monuments were restored by Cæsar, and set up in the same place. They now adorn the Campidoglio. The Aqua Martia was brought by Quintus Martius, called Rex or King, from the lake Fucinus, now called Celano. Frontino supposes it began in the Via Valeria, thirty-three miles from Rome. Its waters were very wholesome, and used by the whole city for drinking, being conveyed to two distinct spots. In some parts of the aqueduct was found a species of fine marble, called alabaster, composed of petrified water and earth. To the right is the

CHURCH OF ST. EUSEBIUS.

This edifice was erected on the site of the house of this saint, who was a noble Roman, and being confined in one of the rooms, only four feet long, by order of Constantius son of Constantine, for not adhering to the Arians, died there for want of food. This church was repaired by several popes, particularly by Greg. IX. in 1238, who again consecrated it in honour of the martyrs St. Eusebius and St. Vincent, whose bodies are kept under the high altar, together with those of St. Orosius and St. Paolino, who were also martyrs. It was repaired in 1711 from the foundation by the Celestine monks, after a design of Fontana, who executed the front and the fine choir of carved walnut. Lastly Card. Henriquez rebuilt it from
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the foundation after a design of Piccioni. The painting over the high altar is by Croce, the Crucifixion by Rossetti, and the St. Benedict near it by the same. St. Peter Celestine is by Ruthard, a monk of the order : and the frescos around by Mengs, the celebrated painter to his Catholic Majesty. In the garden of this convent were the ruins of the palace of the Emperors Gordiani, ornamented on each side with two hundred columns, and some vestiges of their villas and baths, in which was found the oriental alabaster column in the Vatican library. This was a superb edifice, and esteemed an unique. "*Thermæ, quales præter urbem ut tunc, nusquam in orbe terrarum.*" It contained their celebrated library, consisting of sixty-two thousand manuscripts, left by Serenus Sammonicus. At the bottom of the lane by the side is the

CHURCH OF ST. BIBBIAN.

This church was built by the holy matron Olimpia, near the Licinian Palace, where the titular saint lived, and where she buried her mother St. Dafrosa and her sister St. Demetria, both martyrs. In 362, in the time of Julian Apostate, her body was brought here from the Forum Tauri. It was consecrated in 470 by Pope Simplicius. In 1224 Honorius III. rebuilt it, together with the monastery, for the Dominican sisters. It was called *Ad Ursu Pileatum*, that being the ancient name of this spot. In 1625 Urban VIII. renewed it after a design of Bernini, who sculptured the admirable statue of the saint, the body of whom, with that of her sister and mother, are deposited under the high altar, in a precious tomb of oriental alabaster. At the bottom of the church is the column to which St. Bibbian was tied and scourged.

Under

Underneath the church is the cemetery of Pope Anastasius, where five thousand two hundred and sixty-six martyrs were buried, besides women and children. But the entrance to it is unknown. The paintings in fresco on the cornice to the right are by Ciampelli, and those to the left by Pietro da Cortona. The picture in the first chapel is by the above Ciampelli, those in the other by Cortona, and the St. Monica by Verona. This church now belongs to the chapter of St. Mary Maggiore, who come here to celebrate the feast of the saint on the 2d of December.

To the left of the trophy is a small church dedicated to St. Julian, which was the first possessed by the Carmelite friars in Rome, when St. Angelo came from Palestine. On the right hand side of the road is the

VILLA ALTIERI.

This villa, with the casino, was constructed in the reign of Clem. X. They are both adorned with ancient and modern statues and busts, and several ancient paintings taken from the sepulchre of the family Nasoni, which was discovered in that reign. In the villa are several fine fountains and pleasant walks, and a labyrinth.

In ancient times the gardens of the Variani, Pallantini, Torquatani, and others, were in this quarter, and were ornamented with magnificent porticoes and basilicas, erected by Augustus when he adopted Caius and Lucius, sons of M. Agrippa, and Julia his daughter. These edifices contained many very precious marbles, new species of which are frequently discovered. Returning into the city, and passing the church of St. Julian to the arch of Galienus, adjoining to that edifice is the

CHURCH

CHURCH OF ST. VITUS AND ST. MODESTUS.

This church is very ancient, and occupies the site of the Livian Butchery. It was called Scellerato from a thief who resided here, and was condemned to death, and his house, which was very large, destroyed. A portico was afterwards erected in honour of the empress Livia, together with other conveniences for tradesmen, and was called Macello Liviano, to which Sisinius added a basilica for civil causes. On this spot a great number of Christians were martyred, in consequence of which the church was erected, and the bodies deposited there, together with the stone on which they were put to death, like beasts in a slaughter-house. Hence this place took the name of Macellum Martyrum. The two sisters, St. Praxede and St. Potentiana, wiped away their blood, removed these pious victims, and gave them an honourable burial. In the time of the schism of Ursinus against Pope St. Damasus, it was deprived of its privileges on account of a sacrilege, and was for a long time deserted. It was rebuilt in 1477 by Sixtus IV. in honour of the above martyrs, and constituted a parochial church. In 1566 it was going to decay, when the monks of the order of St. Bernard obtained it. But they being removed, the procurator general of the Cistercian order succeeded, together with other monks, who still reside there. The painting on the high altar is the first work of Marini, and the two Angels in stucco over the frontispiece by Rusconi. The stone supported by two fragments of columns, inclosed by an iron grate, is that on which the Christians were put to death. To the right is a conservatory for poor girls, called Viperesche, built in 1668 by Livia Viperesche, a Roman lady, from whom it received an endowment of three

three hundred crowns a year, for the support of a number of poor girls of decent families, till they are married or take the veil. When she died she devised all her property for their support. A little farther is a monastery of Genoeſe nuns, called Batteſtine.

The ſtone arch adjoining the above church was erected by M. Aurelius, a Roman citizen, in honour of the Emperor Gallienus, ſon of Valerian. The plainneſs of its ſurface is attributed to this emperor having done nothing worthy of notice during a reign of fifteen years. To the chain on the top, the keys of the ancient Tuſculum were attached, in memory of the victory obtained over that city by the Romans under Honorius V. in 1191. Not far from this is the

CHURCH AND HOSPITAL OF ST. ANTONY THE ABBOT.

This edifice, and the modern hoſpital contiguous to it, are built on the ſite of the ancient church called St. Andrea in Barbara. It contained a tribune ornamented with Moſaic, built by St. Simplicius about the year 468, of which ſome veſtiges ſtill remain; but being granted to the monks of St. Antony, the new church and hoſpital were built in 1259, with a legacy left by Card. Capocci, to receive burned and ſcalded paupers. The paintings in the chapel of the titular ſaint, with that to the left of the high altar and thoſe in the cupola, are by Pomarancio. The life of the ſaint around the church is by Lommardelli. The large chapel on the ſide, which is newly repaired and beautified, was painted by Monſ. Paroſel, as were alſo the two ſmall altar-pieces. The Crucifixion is by Odazzi. The granite column before the church, with a metal crucifix, was erected in 1595, in memory of the abſolution

tion given by Clem. VIII. to Henry IV. of France, with a canopy over it, supported by four columns. This column falling down, Benedict XIV. replaced it, as appears by an inscription underneath, with the arms of the Pope, the King of France, and the Dauphin.

Near this spot was the delightful and justly celebrated garden of Mæcenas, brother-in-law to Augustus, and the famous tower on which Nero played and sung the burning of Troy while Rome was in flames. Mæcenas generously gave the people of Rome liberty of entrance, and opened a public literary academy in his palace, rendering his garden as it were a new Parnassus for the learned, and an asylum for the sciences, while Augustus frequented it on account of his health. Mæcenas might have obtained the highest dignities from the republic, but his noble and elegant mind despised the ostentation of titles, and contenting himself with the simple name of knight and Roman citizen, lived in happy retirement, amid his gardens, passing his time in the company of virtuous men, by favouring, protecting, and assisting whom, his name became more glorious than that of Cæsar or Augustus, and is still held in the greatest honour.

In this celebrated palace was a spacious and magnificent hall, appropriated to academicians, and particularly to poets, to whom Mæcenas was extremely partial, and whose compositions he heard with the greatest pleasure. Their satires in particular were affixed to the temples of Pan or of Priapus, who was called the patron of these gardens; so that Augustus might read the opinions of individuals on the affairs of his vast government as he entered. Near this spot was the house of Virgil, those of the learned Propertius and Horace, and the Lamiani, often inhabited by Caligula, who was buried there.

THE BASILICA OF ST. MARIA MAGGIORE.

This most magnificent edifice is erected on the top of the Esquiline-hill, and on the site of the temple of Juno Lucina. This is one of the principal churches in Rome, being among the five patriarchal, the seven privileged, and the four churches that are visited in the jubilee. It is called Maggiore because it is the largest and the first basilica that was built, and is consecrated to the blessed Virgin.

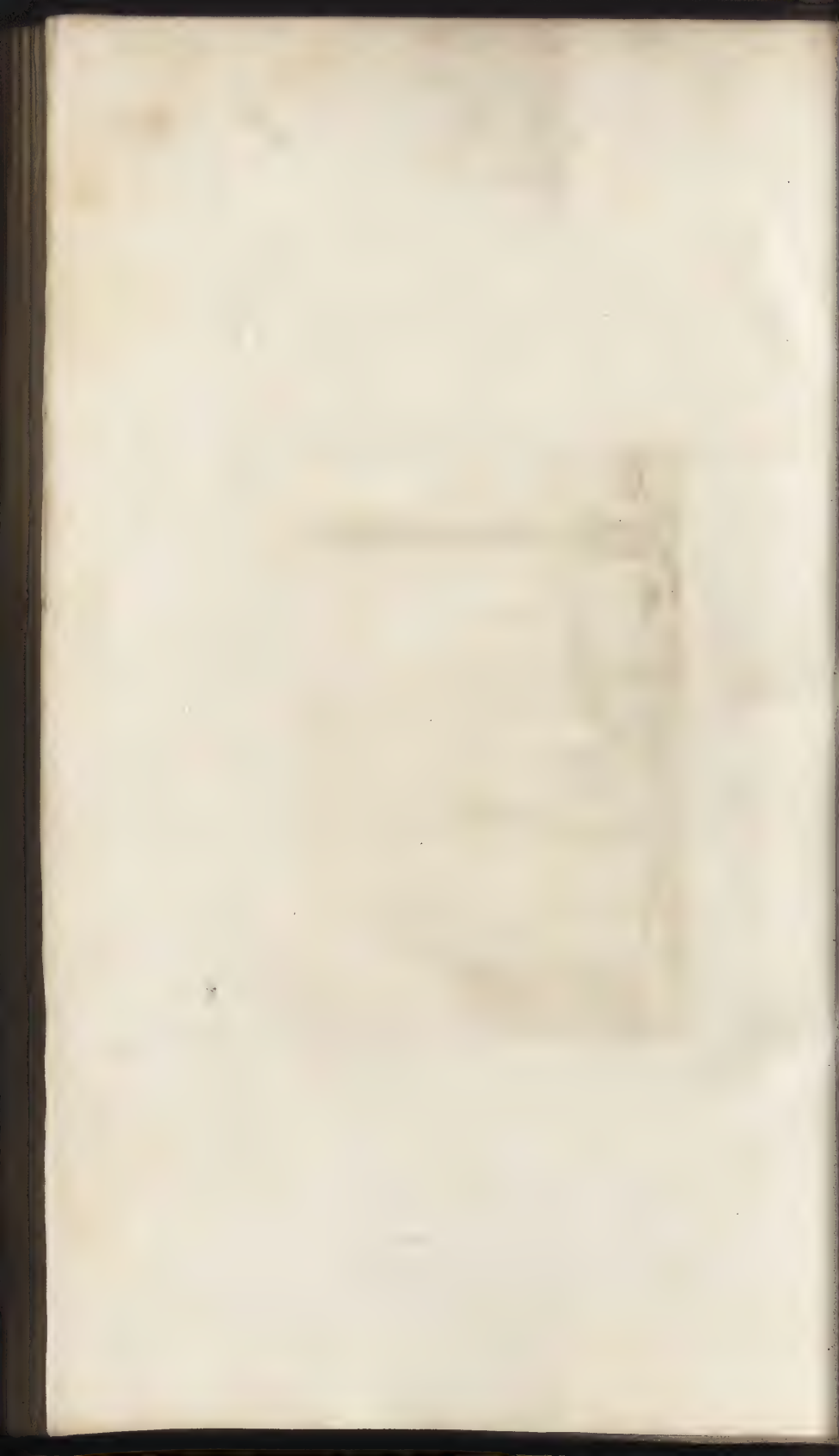
The large Corinthian column opposite the west front was brought from the Temple of Peace by Paul V. and is the only one that has escaped destruction. That pontiff placed the statue of the blessed Virgin in gilt metal, modelled by Bartolot, on its capital. The fountain at the foot of the column was executed by Maderno.

This basilica is called *ad Nives*, and also *Liberiana*, because it was built by Pope Liberius, in consequence of a vision said to have appeared in the night of the 4th of August, 352, to Giovanni Patrizio and his wife, ordering them to go to that hill and to build a church on the part they found covered with snow. The next morning, having found it miraculously covered with snow, as the vision had informed them, they applied to the pope, who had a similar vision the same night, and who with all his clergy came in procession to visit the spot, when that pontiff marked out the foundation, and the above Giovanni built the church at his own expence. In 353 the same pope consecrated it in honour of the blessed Virgin. It is called *ad Præsepe* because the cradle of Christ is said to be preserved there. This edifice is also said to contain the body of St. Jerome, brought from Bethlehem. The first church being very small, Sixtus III. rebuilt it on its present magnificent plan in 342, in opposition to the sect of



2^a Piazza, Napoli

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of Nestorius, who denied that the Virgin was the mother of God, and supported the middle aisle with forty antique columns, and adorned it with Mosaic. He endowed it with an ample revenue, and enriched it with vases of gold, silver, &c. as did also Greg. IX. Adrian I. and Leo III. But, according to Anastasius, it is improbable that so much gold silver and jewels were given by the popes to this church as is affirmed of those above-mentioned, as well as of Pascal I. and Greg. IV. in the description of the seven churches by Severani. In 1188 Clem. III. built the adjoining palace, and Greg. X. the towers. In 1286, Nicholas IV. having repaired the palace, resided there some time; and the precious ornaments in the church made by his predecessors having been removed, the Mosaic in the tribune, and that over the portico, were executed by his orders.

Lastly, in 1743 Benedict XIV. rebuilt the front, and the gallery of the benediction, after a design of Cav. Fuga; with two spacious ascents uniting the habitations, one built by Paul V. for the cardinal arch-priest and canons, the other by Card. Negroni, and finished by Benedict, by whose orders the statues on the front were executed, as well as that in the middle, of the Virgin and Child, by Lironi. The groupe with the Holy Ghost is by Valle. The others of the saints are by Ludovisi, Corsini, Valle, Bracci, &c. The metal statue in the portico, of Philip IV. King of Spain, the protector and benefactor of this church, is cast by Cav. Lucenti. The first basso-relievo over the door is by Ludovisi; the second by Bracci; the third by Maini; and the fourth by Lironi. Entering the church, the columns of Greek marble, which were at first rough and unequal; are polished and reduced to equal proportion. To the right is the monument of Nicholas

IV. done by order of Card. Peretti, afterwards Sixtus V. from a design of Dom. Fontana. The statue is by Sarzana. The monument of Clem. IX. was executed by order of Clem. X. who was created a cardinal by that pontiff. It is a design of Rinaldi, and the statue of the pope is by Guidi, that of Faith by Fancelli, and the Charity by Ferrata. He was by his own order buried in the earth under the large stone in the middle of the church. The painting in the first chapel to the right, of the blessed Virgin appearing to Giovanni Patrizio, is by Bastardo. Near the entrance of the sacristy are the metal statue of Paul V. by Sanquirio, and several other monuments, among which is that of the ambassador of the King of Congo, sculptured by Bernini, in 1629, by order of Urban VIII. The frescos around are by Passignani, as well as those in the chapel of the choir, except the Assumption, which is by Bastardo. The basso-relievo over the altar is by Bernini, the painting of the holy family in the next chapel by Masucci, and that of B. Niccolo Albergati by Pozzi. In the chapel of the crucifixion, adorned with precious marble, are a number of reliques, among which is the cradle of Christ, in a silver case of fine workmanship, with a child in silver on the top, surrounded by angels. The cradle consists of five pieces of wood, presented by Margaret of Austria, Queen of Spain, in 1606. Beyond the chapel of the Annunciation, painted by Battoni, is that of the holy Sacrament, executed with the greatest magnificence by order of Sixtus V. in 1586, after a design of Dom. Fontana, and ornamented with marble, sculpture, paintings, and gilt metal. Of the four Evangelists over the entrance, two are by Andrea d'Ancona, and the other two by Orvieto. The Angels with the four Sibyls are by Pozzi, and those on the arch
by

by Bolognese. The tabernacle in the middle supported by four angels with wax torches in their hands continually burning, is of gilt metal, modelled by Riccio and Sonzino. The four angels and fine gates are attributed to Torrefani. The altar underneath, called Presenio, consisting of several large stones, upon which Christ is said to have been laid by his mother immediately after his birth, is said also to contain the hay on which he lay. The basso-relievo over the altar is by Cecchi. The statue of St. Gaetano with the Child in his arms, in the niche under the steps, was placed there in memory of an apparition to that saint when he passed the night of the nativity in this spot contemplating the mystery of the birth of Christ. The chapel to the right, dedicated to St. Lucia, is painted in fresco by Nogari, and the murder of the innocents on the side by Pozzi. The St. Jerome in the chapel opposite is by Salvator Fontana, and the paintings over it by Fontana, Bresciano, Pozzi, and Nogari. The noble monument of Sixtus V. adorned with four fine columns of verde-antico, is a design of Fontana. The statue of the pope on his knees, the basso-relievos of the coronation and the history of the charity, are by Valsoldo; that of Justice on the other side by Niccolo Fiamingo, and the other two basso-relievos by Egidio Fiamingo. The statue of St. Francis is by Flaminio Vacca, the history above by Pozzi, the statue of St. Antony di Padua by Olivieri, the history over it by Bolognese, the paintings above the cornice by Angelo a scholar of Nebbia, the chorus of angels in the oval on the middle of the arch by Pozzi, the statue of Pius V. on the other side by Sarzana, the basso-relievos on the sides by Cordieri, the coronation by Silla Milanese, and the basso-relievos on each side by Egidio. In the tomb of gilt metal under the statue of

the pope, was deposited that pontiff's body, by order of Innocent XII. The statue of St. Peter the martyr is by Valsoldo, the history above by Zoccolino, the statue of St. Dominic by Gio. della Porta, the history above by Pozzi, the figure on the right side of the window by Arrigo Fiamingo, the other by Bolognese, the chorus of angels in the oval on the middle of the arch by Pozzi, the Ephraim and Aaron underneath by Fiamingo, and the Obed and Ruth on the other side by Nogari. On the principal front to the right of the false niche is a St. Peter entering Rome, with the cross in his hand, painted by Pozzi. The St. Paul, and St. John the Evangelist, on the other side, the Nativity in the middle, and the two histories, are painted by the same. The statues of the apostles Peter and Paul in the niches are by Sarzana, the history in fresco above by Ancona, and that opposite by Pozzi. The Solomon and Rehoboam above the cornice are by Nogari, Oziah and Jotham by Orvieto, Abijah and Afa by the same, Jehosaphat and Joram by Bresciano, Jesse and David by Nogari, Ahaz and Hezekiah by Nebbia, Azor, Sadoc, and Achim by the same, and Tamar veiled, with her two children Phares and Zara, by Bolognese. The sacristy of this chapel is ornamented with gilt stucco, and painted by several of the above masters, except the landscape, which is by Paul Brilli. To the right of this chapel, among other monuments is that of Card. Gonsalvo, created by Boniface VIII. bishop of Albano, who died in Rome in 1299. It consists of a recumbent statue at the foot of a picture of good Mosaic, done by Turrita, a fine painter of that age, who has represented the blessed Virgin and Child, with St. Matthias and St. Jerome, the first of which holds a scroll with these words, "Me tenet Ara prior," and the second

"Recubo

“*Recubo Præsepis ad antrum.*” This monument is an authentic memorial that the bodies of those two saints were never found. Next to this is the papal altar opposite the tribune, the canopy of which is supported by four columns of porphyry. It is ornamented with other works of gilt metal, and was executed by order of Benedict XIV. The top of the altar consists of a large piece of porphyry, and under it is a tomb of the same, admirably executed, and said to have been the sepulchre of Gio. Patrizio and his wife, the founders of this church. The four cherubims that support it are done in bronze by Tofani, from a model of Bracci, who did the four angels and the two cherubims in marble on the canopy. Under this altar many reliques are deposited, particularly a body said to be that of St. Matthias the apostle, and which are exposed to view on Easter Sunday. The painting over the altar in the choir, adorned with a fine cornice of giallo-antico, is by Mansini. Near it is a small column of very scarce marble, called white and black antico, which is used to bear the paschal candle. The Mosaic is by Turrina. The great arch was erected by order of Sixtus III. in 438, when he renewed the church, with all the rest of the Mosaic, and placed his name on the summit, in triumph, after the council of Ephesus, which condemned the blasphemy of Nestorius, and acknowledged the blessed Virgin to be the mother of God. Hence too the Mosaic work on the arch and round the middle aisle was executed by order of the same pope, representing several histories of the Old Testament relative thereto. It was afterwards repaired, and the paintings between the windows executed, by order of Card. Pinelli, as well as the stucco work, the four Evangelists, and the four doctors between the tribune and the arch. Two of

the Evangelists are by Nogari, and the other two, as well as the four doctors, by Ricci. The first painting between the windows is the Conception of the blessed Virgin by Faenzo. The Presentation is by Croce, the Marriage by the same, the Annunciation by Salimbeni, the Visitation by Ricci, the Angel appearing to St. Joseph by Ferrau, the Nativity by Ancona, the Adoration of the Magi by Croce, the Circumcision by Gentileschi, the Flight to Egypt by Ferrau, the Return by the same, Christ disputing with the Doctors by Salimbeni, the Marriage of Cana by Ricci, Christ carrying his Cross by Ferrau, the Crucifixion by Croce, and the taking down from the cross by the same. The Resurrection is by Ancona, and the Ascension by Ricci. The cieling is finely carved, and gilt with the first gold brought from India, and presented by Philip VI. King of Spain, as the first fruits of his newly acquired territories. It was repaired by Benedict XIV. In the side aisle near the door is a monument of Monsig. Merlini, from a design of Borromini.

The magnificent chapel near it is that of Paul V. of the family of Borghese, whence it is called Capello Borghesiano. It was built, in 1611, after a design of Flaminio Ponzio, and dedicated to the blessed Virgin. The principal altar is very richly ornamented with hard jasper, lapis lazuli, agate, and other precious stones. This altar is a design of Rinaldi, and the four fluted columns of oriental jasper are by Targoni. The pedestals are also of jasper and agate: the bases of the columns, the capitals, the cornice, the frontispiece, and other ornaments, are all of gilt metal, as is the grand basso-relievo representing the miracle of the snow. The picture of the blessed Virgin is said to be by St. Luke. Over it is a crown of
gold,

gold, adorned with precious stones. The angels and other ornaments that support it are modelled by Mariani, and cast by Ferreri. The death of the blessed Virgin is painted by Croce. The Angels in stucco are by Buonvicino, and the ovals with the four doctors of the church by Cav. Baglioni. The chapel of St. Carlo on the right is painted by Croce, and that of St. Francesca Romana opposite by Baglioni, as are also the paintings over the first arch between the chapels. The statue of Clem. VIII. on the noble monument of that pontiff is by Silla Milanese. The basso-relievos on the right are by Buonvicino, those on the left by Mariani, and the Coronation above by Pietro Bernini. The basso-relievo on the right is by Buzio, that on the left by Valfoldo. The four figures that serve for termini are by Bernini, the paintings in fresco by Sordini. Those on the sides of the windows above the cornice, with those on the arch, the Greek saints, and the Empress on the side, are by Guido; the statues of St. Bernard and Aaron with the censor by Cordieri, the statue of Paul V. opposite by Silla, the basso-relievo on the right by Maderno, that on the left by Malvicino, the Coronation by Buzio, the basso-relievo to the right by Valfoldo, and that to the left by Stati. Two of the figures that serve for termini are by Ferucci, the other two by Buzio. The paintings in fresco are by Sordini, those on the sides of the windows and on the arch by Guido, except the blessed Virgin, which is by Lanfranco. The statue of St. Basil, and that of David, are by Cordieri. The paintings over the cornice, the oval in the middle, and the four angles, are a noble production of Cav. d'Arpino. The four Angels in stucco are by Buonvicino. The cupola and God the Father are painted by Civoli. The statue of St. John the

Evangelist over the side door is by Mariani, and the St. Joseph over the other by Buonvicino. This chapel has its particular sacristy, executed after a design of Ponzio, and adorned with gilt stucco. The painting on the altar, and those around, are by Cav. Passignani. It is very rich in precious jewels, silver statues of the apostles, busts, candlesticks, reliquaries, vases, &c. of the same metal. The next chapel, belonging to the Sforza family, is the architecture of Buonarroti. The Assumption on the altar, and the two portraits on the monuments are painted by Sermoneta: the others in fresco are by Nebbia. St. Francis in the next chapel is by Costanzi. St. Leo kneeling before the blessed Virgin in the next is by Caccarini. The last chapel, belonging to the Cesi family, was built by Card. Cesi, after a design of Lunghi. The painting on the altar is by Sermoneta, that of St. Peter and St. Paul by Novara, that of St. Catharine by Gentile, that opposite by Carlo Cesi, and the Saint disputing with the Doctors by Canini. The sepulchre of the above cardinal, and that of Card. Frederic Cesi, with the tomb of paragon marble and the recumbent statue in bronze, are by Guglielmo della Porta. Those of Monfig. Santarelli and Costanzo Patrizi are fine productions of Algardi. The sepulchre of Monfig. Favoriti is a design of Geminiani: the statue is by Carcani. The two busts of the cardinals over the monument of Monfig. Sergardi, near the holy door, are by Algardi.

Returning through the church towards the city, the outside of the Paolina chapel presents itself, adorned by Paul V. with stone statues, after a design of Ponzio. The statues of the saints are by Valsoldo, Mochi, Maderno, &c. The exterior part of the grand tribune was begun by order of Clem. IX. and finished under Clem.

X. after a design of Rinaldi. The statues on it are by Fancelli.

The Egyptian Obelisk in the middle of the square was erected by order of Sixtus V. in 1587, by Fontana the architect. It is one of the two made by order of Smarres and Efres, princes of Egypt, and brought to Rome by Claudius, together with that which adorned the mausoleum of Augustus. It has suffered great mutilation from the injury of time and the barbarians, and lay many ages in the earth, between the mausoleum and the Tiber. It is thirty-two palms high and six large, bearing a metal cross on the top, in memory of its dedication. To the right, on the same hill, is the

CHURCH OF ST. PRAEDE,

This ancient church was built over another, in the baths of Novato, near the Vicolo Laterizio, consecrated by St. Pius, about the year 160, at the request of the titular saint, because her house stood there, in which at the time of the persecutions she concealed and supported all the Christians she could collect, thinking herself secure on account of her being related to the emperor Antoninus. By order of that emperor, however, they were all brought out and put to death. After having given them an honourable sepulture in the same place, she died with grief and horror: whence this spot was held in the highest veneration. After the persecutions had ceased, this church was rebuilt with greater magnificence. But being in a ruinous state in the time of Pascal I. who was its titular cardinal, he rebuilt it about the year 817, and adorned it with columns and Mosaic, of which some remains are still to be seen in the tribune, and on the chief arch. He placed a canopy of silver weighing 810 pounds, and a crown of gold set with jewels, over the altar. He adorned the
sepul-

sepulchre with ornaments of silver weighing 300 pounds, and placed a statue of silver, weighing 99 pounds, over the body of the saint. He also brought from various cemeteries the bodies of one thousand three hundred martyrs, and erected the celebrated chapel of St. Zeno, which he adorned with Mosaic, as it now appears. This chapel or oratory is called the garden of Paradise, and bears this inscription, "S. Maria, libera nos a pœnis inferni." In this chapel the same pope placed the bodies of two hundred and thirty martyrs. Under the round stone in the pavement, and in the altar are those of the martyrs St. Zeno and St. Valentine. In the year 223, under Honorius III. the jasper column to which Christ was tied and scourged, was brought to Rome and set up here by Card. Colonna, who had been legate in the east. No women are permitted to enter this sanctuary. The ancient image of the blessed Virgin in Mosaic over the altar was placed there on account of a vision said to have been seen by Pascal I. when celebrating mass, of the Virgin carrying the soul of his nephew into Paradise; for which reason the mass is always celebrated by this window. This church has been repaired by several popes and cardinals. St. Charles Borromeus, who was its titular, lived near this spot when in Rome. He added the steps, erected the front and high altar, adorned the tabernacle (which was of massive silver) with four columns of porphyry, and placed on each side of it the statues of St. Praxede and St. Pudenciana her sister, whose bodies are under the altar. Card. Medici, afterwards Leo XI. had the mysteries of the passion painted in the middle aisle. The prayer in the garden is by Cosci, as are the angels and the eight apostles on the pilasters. Christ conducted to Pilate and to Caiaphas are by Maffei. The chiaro-scuros are by Rossetti, the An-
nunciation

nunciation over the door and the Apostles by Pieri, the scourging of Christ by Ciampelli, the crowning with thorns by Croce, the Ecce Homo by Ciampelli, Christ carrying the Cross by Cosci, and the paintings over the side door, and the Angels over the holy water, by Ciampelli. St. Bernard in the first chapel to the right is by Luti, and the sides by Soccorfi: the dead Christ in the second by Vecchi, the paintings round by Borgognone, and the two sides by Ciro Ferri. The portrait of Monsig. Santori is sculptured by Cav. Bernini. The picture in the middle of the choir is by Muratori, the four Angels on the canopy by Rusconi, the Cherubims, the Holy Ghost, and the Apostles Peter and Paul, by Bicchierari. The blessed Virgin and Child over the door of the sacristy is by Ciampelli. Within is the picture of the scourging of Christ, a fine work of Julio Romano. The St. John Gaulbert in the next chapel is by Cortese, the altar-piece in the next by Frederic Zuccheri, and the other paintings by Cav. d'Arpino. The altar-piece in the next chapel dedicated to St. Charles is by Parosel, and the sides by Stern. The table is that on which the saint fed the poor, and his chair stands near it. The paintings in the last chapel, dedicated to the family of St. Praxedes, are by Severoni. The stone at the bottom of this aisle is that on which the titular saint used to sleep, and on which she died. The well in the middle of the church is a monument of that in which she buried the bodies and blood of the martyrs. This church has been possessed about five hundred and fifty years by the monks of Valombrosa. Turning to the right towards the modern suburbs, near the iron gates on the left, is the most ancient

CHURCH OF ST. MARTINO A MONTI.

This edifice is supposed to have been built by Constantine on the site of the baths of Trajan, at the desire of St. Silvester, who, as it is said, had before that constructed a subterranean oratory, where the Christians used to conceal themselves, and celebrate divine worship. In this oratory, about the year 324, the same pope held a council of two hundred and eighty-six bishops, assisted by Constantine. At that council the heresy of Hippolitus, deacon to Calistus and Vittorinus, was condemned. Part of the ancient pontifical chair of marble is still preserved in the subterraneous oratory, which was divided into three aisles, with a Mosaic pavement, and a large cross in Mosaic in the middle aisle. On the only altar erected there was a figure of the blessed Virgin in Mosaic, with St. Silvester praying at her feet. This image was inclosed in a niche by Card. Barberini, and a copy placed above it, at his own expence, to preserve its memory, as it was going to decay. Simmacus the Pope, about the year 500, rebuilt it on a higher spot, where it now stands, and dedicated it to St. Martin, Bishop of Tours, then celebrated for his miracles; and St. Silvester (Sergius II.) being titular, in 846 repaired it, deposited the bodies of a great number of martyrs there, and presented it with great treasures of gold and silver. Leo IV. having been a monk in this convent, adorned it with fine columns, and placed a stone with the names of the martyrs on the right of the descent to the ancient church. These bodies are believed to be under the large slab of porphyry opposite the steps. Boniface VIII. gave it to the Carmelite friars, together with the cure of the parish. When St. Charles Borromeus was titular, the cieling was gilt by his order, as was
the

the choir by that of Card. Paliotti, the high altar by Paolo Santocroce, and lastly, in 1650, P. Filippone, general of the order, expended seventy thousand crowns in polishing the columns and ornamenting the church with stucco and paintings, and the effigies of some saints whose bodies were found in the old church, but had been lost, and consigned to oblivion. He repaired and beautified this church so completely, that Card. Theatinus, when titular, used frequently to pray in this subterranean oratory for many hours, and when he died gave orders to be buried there. The view of the middle aisle is by the architect Gagliardi, the figures on the cornice by Naldini, except St. Antony and St. John the Baptist, which are by a Fleming: the painting of St. Stephen near the small door by Canini, the St. Martin by Chiari, St. Teresa by Greppi, St. Mary Magdalen de' Pazzi by Palombi, the Baptism of Christ by Chiari, the Baptism of St. Cyril on the other side by Miele, St. Angelo the Carmelite by Pietro Testa, St. Albert by Muziano, and St. Bartholomew on the high altar by Canini. The last chapel on this side is painted by Massei. The St. Silvester and St. Martin on the other side of the high altar are by Cav. Baglioni. The tribune, and the painting of the Council near the sacristy, are by Galeazzo; and the landscapes by Gaspar and Nicholas Poussin his brother, except two of large dimensions by the sides of the altar of St. Mary Magdalen de' Pazzi, which are by Bolognese. The fronts of the two ancient basilicas (the Vatican and Lateran) are by an unknown artist. Descending the noble steps that lead to the subterranean altar, where the bodies of the popes St. Silvester and St. Martin, with many others, are said to be enclosed, the magnificent architecture here displayed, and adorned with numerous columns

columns and beautiful screens, demonstrate the vast talents of Pietro da Cortona, who in so small a space has shewn the greatness of his ideas, which he has also displayed in its majestic entrance. A little farther down the street is the

CHURCH AND MONASTERY OF ST. LUCIA IN SELCI.

This church was formerly called in Orphea. It was built in a street then called Clivus Subterraneus, paved with large stones called Selci, from which it takes its name. It is very ancient, as Simmacus the Pope was deacon of it about the year 500. Sixtus V. transferred its title, on account of its ruinous state, to another church. Some years since it was rebuilt after a design of Maderno. The monastery was at first possessed by the Benedictines, afterwards by the Carthusians, and now by the Augustines. The St. Lucia over the first altar to the right is by Lanfranco, and the St. Augustin over the second by Speranza, who painted also St. John the Evangelist. The Annunciation on the high altar, the St. Monica, and St. Nicholas Tolentino, are by Cav. d'Arpino, who also painted God the Father over the door. The frescos around are by Lelli. This monastery is remarkable for its convenience, and the pleasantness of its garden. A little farther down is the

CHURCH AND MONASTERY OF THE PURIFICATION.

This church and monastery were built in 1589, by Mario Orfini, a noble Roman, who endowed it with a sufficient income for a certain number of nuns of the order of St. Clare. It contains a fine picture by an unknown artist. The baths of Trajan (or rather those of Titus, enlarged by that emperor) are said to have extended from the church of St. Martin to this spot. Of these

these many ruins still appear in the vineyard to the left.

CHURCH OF ST. PETER IN VINCULIS.

This church is much celebrated, because it is said to have been the first that St. Peter built in Rome in honour of Christ, and where he celebrated the divine mysteries with the greatest privacy, so necessary at that period. It was burnt in the great fire of Nero. The present edifice was built about the year 442, by Eudoxia, wife of Theodosius Emperor of the East, who, having gone on a pilgrimage to visit the holy places of Jerusalem, was presented, by Giovinale, patriarch of that city, with the two chains with which St. Peter was loaded, when imprisoned by Herod, together with other reliques. One of these was sent to Rome by that empress, to her daughter Eudoxia, wife of Valentinian Emperor of the West, who gave it to St. Leo the Great. That pontiff comparing it with the other chain, by which St. Peter was secured in the Mamertine prison in Rome, they miraculously united, and formed but one chain, as is related by Sigebert in his chronicle. In memory of that miracle this magnificent church was erected and adorned with antique columns at the expence of the empress: and the pope ordered the first of August to be celebrated as a perpetual festival in memory of that miracle. In 555 Pope Pelagius repaired it, and is said to have placed with his own hands under the high altar the bodies of the seven Maccabees. In 1073, Greg. VII. being elected pope in this church, lived there in great humility. Julius II. gave this church to the canon-regulars of St. Salvatore, and renewed it after a design of Buonaroti, by whom that pontiff's monument was erected, but his remains were never brought from the Vatican

Vatican to be deposited there. The same artist was the sculptor of the stupendous statue of Moses, represented as looking with admiration on the ancient and modern works of art. The four statues on each side are by his scholar Raphael da Montelupo. St. Augustin over the first altar on the right, together with other figures, are by Guercino. The sepulchre of Card. Margotti, with his portrait, as well as that on the other monument, are by Domenichino. St. Peter in prison over the altar, and the half figure of St. Margaret da Cortona in the next chapel, are by the same. On the high altar is kept the miraculous chain, and in the sacristy are many reliques, with ornaments of silver, among which are the heads of St. Taurino, St. Costantia; and St. Emerentiana, and an arm of St. Agnes. The frescos in the tribune, representing the history of St. Peter, are by Coppè. The picture of B. Canetoli in the chapel of the sacrament is by Santi. The dead Christ with his Mother in the chapel to the right of this, and the picture in the next chapel with the paintings around, are by an unknown artist. The St. Peter in prison over the next altar and the sides are by Nogari, and the sepulchre of Card. Vecchiarelli by two Neapolitans. Next to this is an altar with an image of the blessed Virgin, very ancient, and a St. Sebastian in Mosaic: it was erected in 680, a period when Rome was desolated with a long continued pestilence, in consequence, as is said, of a revelation, that when an altar was erected there to this saint it would cease. This is by some believed to have happened, and on this account the Roman magistrates annually bring offerings, as was there vowed, on the first of August. The monument of Card. Aldobrandini also merits observation, as does that of Card. de Cusa kneeling before St. Peter, in white marble, done in

in 1465. Near the door is a painting on the wall by Pollajolo, and his monument and portrait in marble, with that of his brother. On the wall above is painted the history of the pestilence. The cieling was done in 1705, by order of Prince Panfilì, after a design of Fontana. The picture of the chain healing a man possessed was done by Parottì. The monastery of canon-regulars was built after a design of Sangallo. The ruins near it are called the baths of Titus. The part called the sette sale, of which however there were nine, is supposed to be the reservoir of the water for the Naumachia of Nero, which occupied the site of the amphitheatre. A few years back, twenty-five statues, all entire, with some columns of great value, and several rooms adorned with ancient paintings, which were immediately engraved and coloured, were found near this spot. In the time of Leo X. the celebrated statue of the Laocoon was found in the same spot, which was the same where the house of Titus formerly stood. And in the reign of Innocent X. a room was discovered with a pavement of lapis lazuli, and fifty-four statues, one of which was that of Rome sitting. Opposite the church is the house of the Maroniti monks, of Mount Libano.

CHURCH OF ST. FRANCESCO DI PAOLI AI MONTI.

This church and convent were built in 1623, by a priest of Calabria, for the monks who were countrymen of this saint; and to this were transferred the parish of St. Sergius and St. Bacchus. The whole was repaired by P. Zavaroni, general of the order, after a design of Berrettoni. The first altar-piece to the right is painted by Luti, and the fresco around by Avellino. St. Francis di Paoli is a copy of that in the choir: the sides by Chiari. St. Fran-

cls of Sales in the third chapel, and the sides, are by Crecolini. The monument of the prelate Pallavicino was erected by Benedict XIV. after a design of Fuga: and the bust is by Corfini. The high altar is a design of Rossi. In the sacristy, which is beautifully ornamented with walnut repositories, is the statue of the saint. The paintings round it are by Sassoferrato. St. Francis standing in the presence of the king, the children presented to the saint by the queen, and the three following, are by Masucci. The saint with the burning coal in his hand, and the other representing him when passing the pharos or light-house on his mantle, are by Luti. St. Michael in the next chapel is by S. Perugino, the sides by Triga. The Conception with the other paintings are by Pozzi, who did the sides of the last chapel. The St. Joseph over the altar is by Avellino: and the paintings in the convent are by Pozzi. Returning towards the church of St. Mary Maggiore, near that edifice is the

PHILIPPINE MONASTERY.

This monastery was first erected for poor girls, who were maintained partly by their own work and partly by charity. They have now given place to the nuns of the reformed order of St. Augustin, who have, however, no public church. Near this is the

CHURCH AND MONASTERY DELLE TURCHINE.

This edifice was built about the year 1675, by the princess Orfini, and called Turchine from the blue coloured dress worn by the women. They live under the reformed regulars of St. Augustin. The princess also took the dress, and lived here till her death, as it is very pleasantly situated. The church is dedicated to the Annunciation

nunciation. The St. Gertrude and St. Paul over the high altar are by Ghezzi. The spot occupied by this monastery and the neighbouring houses is supposed to be that where the house of Servius Tullius, sixth king of the Romans, stood, near which was the temple of Mephitis, the god of odours, erected in order to destroy the smell arising from the sepulchre of the poor, who were buried in this hill before the custom of burning the dead was introduced.

CHURCH OF ST. PUDENTIANA.

This ancient church is in Strada Urbana, formerly called Vicus Patricius, because it was then inhabited by the nobility; and St. Pudens, senator of Rome, had a palace and private baths on the spot now occupied by the church. In the year 44, when St. Peter first came to Rome, he was very hospitably received and lodged by this senator, who, with his family, were the first whom that apostle converted to the faith and baptized, together with his children, Novato and Timothy, Pudentiana and Praxede. He lived there seven years, and celebrated the divine mysteries, ordained the first pastors St. Linus and St. Cletus, who succeeded him, and sent preachers to various parts of the world. In 156, Pius I. at the intreaty of St. Praxede, converted the palace into a church, of which she was co-heir with her two brothers Timothy and Novato. Of this church they were made pastors, and dedicated it in honour of their sister St. Pudentiana. And as the same pope often came to perform mass and baptize converts to the faith, the baptismal font was erected, and enriched with various gifts, for which reason it was preserved with great care in the time of the persecutions, and still more after peace was restored to the church, when it was decorated with Mosaic. Being

ruined when the city was plundered, it was repaired by Adrian I. And in 1130 Innocent II. gave it to the canon-regulars of Bologna. Card. Gaetani renewed it in its present form, and erected the noble chapel dedicated to the adoration of the Magi, with the burying place of his family. Pius V. appropriated it as a habitation for the Dominican penitentiaries of St. Mary Maggiore; and in 1586 Sixtus V. gave it to the monks of St. Bernard, who built the convent on the spot where the grotto Nepotiana is supposed to have stood, in which pope St. Stephen baptized eighty Gentile converts, and in which the Christians who carried provisions to St. Lawrence were secreted in the persecutions. The noble chapel dedicated to that saint is a design of Volterra. The Adoration of the Magi over the altar is sculptured by Olivieri. The first statue to the right is by a scholar of Guidi, the next by Lorenese, that opposite by Mari, the other by Malvasia. The Angels are by the same, and the Mosaic around by Rosetti, from the cartoons of Zuccheri. The guardian Angels in the first chapel to the right are a copy from a picture of Grammatica. The paintings in the second dedicated to the blessed Virgin, are by Baldi; St. Nonnafo in the third, and St. Lutgard, by a Piedmontese, the sides by Cippitelli, and St. Pudens baptized by St. Peter, in the chapel by the side of the high altar, by Necci. The cupola of the high altar is painted by Pomarancio, and the Mosaic is an imitation of the ancient. The figures in stucco are by Reti, the Angels under the organ by Maini, the statue of Christ giving the keys to St. Peter by Gio. Battista della Porta, and the frescos by Baglioni. Within the altar is said to be preserved another of wood, on which St. Peter and St. Clement his successor officiated. The well near the pilaster is said to contain

contain the bodies of three thousand martyrs, brought by St. Pudentiana and her sister St. Praxede from the neighbouring Esquiline-hill. St. Praxede in stucco is by Reti, and the pictures of the two sisters collecting the blood of the martyrs by Ciampelli. This church enjoys the title of Cardinal Priest, and a chapter is held in the octave of the apostles on the 3d of July.

THE CHURCH AND MONASTERY DEL BAMBINO GESU.

Opposite the above edifice is this monastery, erected in 1661. The church was built by Clem. XII. after a design of Fuga, in the form of a Greek cross, with a cupola in the middle, and three altars. The St. Augustin on the right is painted by Muratori, the Nativity over the high altar by Evangelista, and St. Andrew opposite by Zoboli. These nuns do not live in cloisters, but have an institution peculiar to themselves, for the instruction of children gratis, during eight days previous to their first receiving the communion, and for the spiritual exercises of pious women. They have also a school for poor girls; but as these could not come from every part of Rome, Alex. VII. opened schools, in 1665, in every division of the city, under the care of approved mistresses, skilled in every kind of female work, who have an income of three crowns per month, and are obliged to instruct them gratis, and every month to distribute bread. Near this is the

VILLA NEGRONI OR PERETTI.

This villa occupies above two miles of ground, and was formed by Sixtus V. when cardinal, for his retirement, being called from him Peretti and Montalto. But, when elected pope, he gave it to his sister; and in

1696 it was sold to Card. Negroni. In this villa are two cafinos, one by the Piazza di Termini, the other opposite the gate. It boasted many fine ancient statues, busts, basso-relievos, &c. but of late years the whole has been sold. On the left, in the street made by Sixtus V. called Strada Felice, is the church of St. Mary della Salute, with an habitation for the eastern bishops, now converted into a college for the conventual friars. A little farther is the

CHURCH OF ST. PAUL THE FIRST HERMIT, AND THE
PREMOSTRATENSE COLLEGE.

This church is a design of Orlandi. The St. Stephen, King of Hungary, on the first altar to the right, is by Concioli; the statue of St. Paul, the first hermit, on the high altar, by Bergondi; and the guardian Angels on the other by Borgognone. The adjoining convent is the residence of the Hungarian and Polish hermits. Opposite to this edifice is the Premostratense College, containing the chapel of St. Norbert, and two pictures painted by Pozzi. In the lane to the left is the garden and casino of the Duke of Strozzi, ornamented with ancient and modern statues, and other curiosities, worthy of observation. Returning to the Strada Felice, the casino of the Cardinal Duke of York is on the right, and on the left that of Card. Albani. To the left of this was the celebrated Quirinal Valley, so called from a temple of Romulus, built here forty years after the foundation of Rome, in consequence of the declaration of Proculus the senator, who solemnly attested in the presence of the people, that he saw Romulus majestically ascend to heaven from this place, and that he had ordered him to declare to the people, that his empire would extend over the greatest part of the world: in
confe-

consequence of which Numa Pompilius ordered a splendid temple to be erected in honour of him, and adored him as the god Quirinus. Contiguous to this temple was a magnificent portico, with the fine marble steps now before the church Ara Cœli, and a solar dial, the first in Rome. Two myrtles, one called patricia, the other plebeia, grew near it, which, as Pliny writes, flourished or withered as the power of the nobility or plebeians increased. Fulvius relates that this temple was always shut, because it was uncertain whether Romulus was buried in Rome or received among the gods. In this spot the popular negotiations were carried on. This valley, now filled with gardens and vineyards, retains no vestige of its ancient monuments, except the

CHURCH OF ST. VITALIS.

This church was built in 405, by a devout Roman matron called Vestina, niece of Innocent I, in honour of two brothers, Gervase and Protase, sons of St. Vitalis, who were buried alive because they supported the faith of Christ. It was at first collegiate; and in 1475 was repaired by Sixtus IV. It was afterwards deserted, till it was nearly in ruins. In 1595 Clem. VIII. united it to that of St. Andrew del Noviziato. It was nearly rebuilt by Isabella della Rovere, Princess of Bisignano. The representation of the instruments used by the Gentiles to torture the Christians, in the portico, is coloured by Fiammeri, who did the two oil paintings on each side of the high altar. The history of Christ carrying his Cross, attended by Angels and the two martyred Saints, in the tribune, are by Andrea Comodi; the martyrdom of St. Vitalis, by its side, by Ciampelli; and the other paintings on the partition walls of the church by Comodi,

In this church bread is distributed to the poor every Friday, from an annual charity bequeathed by Francesco Silla.

Returning to the Strada Felice, on the left is the church of St. Denis the Areopagite, built in 1619 by some French friars of the order of the holy Trinity, instituted for ransoming captives. The blessed Virgin in the first chapel on the right is by Mons. Danfi; the founder of the order in the next by Mons. David; and the Conception on the altar, with St. Quirico and other figures, by Carlo Cesi. These monks have a pleasant garden, called Orto del Greco, from a Greek of Scio, who first sowed celery there in the reign of Clem. VIII. Opposite this church is the

PALACE ALBANI.

This edifice was built by Card. Massimi, after a design of Fontana, but is now in the possession of Prince Albani. In the court-yard are several antique inscriptions and basso-relievos, and in the apartments many pictures by the first masters. The gallery is painted by Paolo di Piacenza, and the apartment by Abecci. The most singular statues are a Bacchus and an Apollo. This palace contains a much esteemed library of twenty-five thousand volumes.

CHURCH OF ST. CARLO ALLE QUATTRO FONTANE.

This church, together with the convent of the reformed Spanish friars for ransoming captives, occupies the opposite corner of the street. It was erected in 1640, after the ingenious and beautiful design of Cav. Borromini, at the expence of Card. Barberini. The Crucifixion, with the saints in the first chapel on the right, is by Milanese; the
painting

painting in the next chapel, and that opposite, by Cav. Perugino; that on the high altar, and the Annunciation over the door, by Mignard; the blessed Virgin in the next chapel by Romanelli, and that in the library by Borgia. To the left is the church of St. Ann, where the two lunettes over the side altars are by Pietro Nelli, the large picture over the cornice of the cupola by Vicinelli, and that on the altar to the right, on entering the church, by Barocci. A little farther, on the same side, is the

CHURCH OF ST. ANDREW THE APOSTLE.

This church was built in 1678, by Prince Panfili, after a design of Cav. Bernini, who, notwithstanding the smallness of the building, has shewn the greatness of his talents. It is of an oval form, and highly decorated with precious marble, gilded stucco, and fine paintings. The St. Francis Xavier in the first chapel to the right, and the sides are by Baciccio; St. Vincent de Paul in the next by Bracci, and the sides by Brandi; the paintings round this and the other chapel by Bracci, and St. Andrew on the high altar by Borgognone. The statue and Angels are by Raggi. The next chapel merits particular observation, on account of its fine marble and other ornaments. The picture representing St. Stanislaus and the blessed Virgin is a fine work of Carlo Maratta. The sides are by Mazzanti, and the paintings around by Odazzi. Under the altar, in a precious urn of lapis lazuli and gilt metal, is the body of the saint. The St. Ignatius in the last chapel is by Mazzanti, the sides by Mons. David, and the paintings around by Chiari. The noble sacristy is painted by Gio. di Borde; the altarpiece and the blessed Virgin by Pozzi. In the house

is the room where Stanislaus died, now converted into a chapel, which merits attention on account of its fine paintings, and still more on account of a statue of the dying saint, in marble of various colours, by *Monf. le Gros*.

Returning to the *Quattro Fontane*, and beyond the palace *Albani*, is the monastery of *St. Teresa*, erected in 1627 by *Catharine Cesi*; and adjoining to it is the

CONVENT OF THE INCARNATION, CALLED BARBERINI.

This convent was built by *Urban VIII.* by a cardinal of which family it was governed, for these nuns, who live under the mitigated regulations of *St. Teresa*. The paintings in the church are by *Brandi*, and those in the portico and on the front by *Bernini*. Near this is the

CHURCH OF ST. CAIUS.

This church is built on the site of the house of this pope and martyr, called *inter duas domus*, that is, between the house of *St. Gabinus* his brother and of *St. Susanna* his niece. *Urban VIII.* rebuilt it from the foundation, after a design of *Paparelli*, and placed under the altar the reliques of the saint. *Alex. VII.* gave it to the nuns of the Incarnation. The picture of *St. Caius* on the high altar is by *Speranza*, *St. Bernard* by *Camassei*, and the *Magdalen* by *Mario Balassi*, all much esteemed. To the right is the

CHURCH AND MONASTERY OF ST. SUSANNA.

This church was built on the site of the house of *St. Gabinus*, father of the titular saint, and brother of Pope
St.

St. Caius. It was consecrated about the year 290, with the greatest secrecy, the pious virgin to whom it is dedicated having suffered martyrdom here. Her blood was collected in a cloth by her relation the Empress Serena, and, together with the body, concealed in a grotto in the Via Salaria, and was not made public till the persecutions of the Gentiles ceased. Various popes have decorated this church. Leo III. when titular, chose to be crowned here, and in the year 800 rebuilt it. The Mosaic in the tribune was executed by his orders, as well as the presbytery and baptismal font, and he enriched it with many other gifts. After having been frequently repaired, the noble front was executed after a design of Maderno, the ceiling gilt, and many paintings in fresco, by order of Card. Rusticucci, when titular. The history of St. Susanna from the Old Testament is by Croce, the perspective by Teatino, the statue of stucco by Valsoldo, the martyrdom of St. Susanna on the high altar by Laurenti, the paintings in the tribune by Nebbia, the martyrdom on the altar to the right with other paintings by Nogari, those opposite by Croce, St. Lawrence in the other chapel by Nebbia, and the rest by Pozzi. In the middle altar, besides the bodies of St. Caius, St. Gabinus, and St. Susanna, are part of the bodies of St. Felicità and her sons. In the monastery adjoining the nuns of St. Bernard reside, having been placed there in the time of Sixtus V. Opposite is the

CHURCH OF ST. BERNARD ALLE TERME.

This is a highly beautiful and magnificent part of the remains of Dioclesian's baths, and was converted into a church in 1598, by Catharine Sforza, Countess di St. Fiora, and dedicated in honour of this saint. She began the convent
for

for his reformed monks, who finished it by voluntary contribution. To the left of the high altar is buried Fra. Gio. Barriero Abate Fulienſe di Tolofa, and reformer of this order. The two large pictures are painted by Odazzi, the eight large ſtatues of ſtucco in the niches are by Mariani and Mochi, and that of St. Francis in the ſide chapel with other ſculpture by Fancelli. In the convent is a valuable library, and a ſmall muſeum; and in the garden are ſome ruins of the baths in form of a theatre, but now converted into a chapel, and dedicated in honour of St. Catharine.

PIAZZA DI TERMINI.

Theſe celebrated baths occupied much more ground than this large ſpace. They were begun by Diocleſian and Maximianus, who kept forty thouſand Chriſtians conſtantly at work on them, and finiſhed by Coſtantius and Maximinus, adopted ſons of Diocleſian, who adorned them with ſtatues, porticos, ſchools for the ſciences, fencing, muſic, wrefſling, and horſemanſhip. There were ſeparate accommodations for near three thouſand perſons to bathe, and many other objects of magnificence that might rival the immortal works of Egypt, and give them a place among the wonders of the world. From the Greeks the Romans learned the uſe of baths for the preſervation of health, which at firſt were built at a moderate expence; but when that people became ſupereminent in riches and power, their baths grew into works of national magnificence and pride. Sergius Orata informs us, that Valerius Maximus rendered his baths magnificent and luxurious to acquire credit among his countrymen; and thence the nobles, wiſhing to exceed the magnificence of a ſimple citizen, determined to employ their riches and power in collecting materials

materials and works of art the most admirable and superb, to adorn their baths. The emperors exceeded the nobles, and swelling the tide of luxury and pleasure, erected the most superb edifices, with magnificent galleries supported by different orders of columns, and adorned them with lakes and fountains, and extensive groves. The most precious marble and porphyry, the scarcest alabaster, the most celebrated statues, and the most exquisite pictures, brought from the civilized and luxurious nations whom they conquered were appropriated to adorn the baths, which, being frequented both for pleasure and learning, contained the choicest libraries. But the only remains of all this magnificence now consist of the pope's granary, the casino of the villa Negroni, the garden of the monks of St. Bernard, and, on the opposite side of this opening, the

CHURCH OF ST. MARY DELL' ANGIOLI A TERMINI.

It was first proposed by a Sicilian priest to consecrate to God the ruins of these baths, built originally by Christian hands, who, when the work was finished, were all put to death, on account of their religion, near the three fountains. The magnificence of these baths was such as almost to defy description; and can only be conceived after observing the great extent of the ruins, which still adorn the gardens around, and the magnificent church, in which are the eight immense columns of Egyptian granite, each of one piece, and still entire. At first this hall was occupied by a hermit; but the Carthusians having obtained it, they, with the income bequeathed to them in 1362, by Count Niccolò a Neapolitan of the Orfini family, built the adjoining extensive convent; and Michael Angelo formed, out of the ruins of the baths, this vast temple,
in

in form of a Greek cross. Pius IV. in consequence of a vision said to have appeared to the above priest, consecrated it in 1561 in honour of the Queen of Angels. Monsig. Bianchini, observing the great extent and strength of this edifice, and considering the great weight it had sustained for many ages, ordered the meridian line to be delineated in the pavement, with all the signs of the zodiac, and a small aperture above for the rays of the sun to fall upon it. Benedict XIV. ordered this grand temple to be adorned after a design of Vanvitelli, and brought the original altar-pieces from St. Peter's, which were there replaced with exact copies in Mosaic. Hence this immense hall now resembles a superb gallery of sacred paintings. The monument of Carlo Maratta on the right is sculptured by his brother Francesco Maratta, and that of the celebrated Salvator Rosa on the left by Bernardino Fioriti. The Crucifixion with St. Jerome in the first chapel is by a scholar of Volterra, the Magdalen with Christ, opposite to it by Fiamingo. St. Bruno in the next chapel on the right, and Christ giving the keys to St. Peter opposite to it, are by Muziani. In the grand aisle, which contains the above-mentioned celebrated originals, the first on the right is the crucifixion of St. Peter by Ricciolini. The second is the fall of Simon Magus, copied from that by Vanni in St. Peter's, by Mons. Tremolier. The altar-piece in the chapel of B. Niccolò Albergati is by Graziani, the sides by Trevisani, that above by Bicchierari, and the rest by Mezzetti. The third, representing St. Peter raising Tabitha, is a copy from Baglioni. The fourth is an original by Muziani. The blessed Virgin in the small chapel near it, with the other paintings, are by Baglioni: the presentation in the temple by Romanelli, the martyrdom of St. Sebastian

Sebastian by Domenichino, that over the altar by Mons. Daniel, and the rest by Bicchierari. The ornaments round the altar, and the sculpture in marble are by Ludovisi. The monument of Pius IV. and that of Card. Serbelloni his nephew, are from a design of Buonarrotti. The altar-piece in the sacristy, and the medallions, are by Odazzi, who also painted those in the Corridor. The choir is finely painted by Garzi. The Angel in the niche on the side of the entrance to the cloisters is by Ludovisi. Near the sacristy is a small chapel, entirely erected by Card. Cibo. It is viewed through the iron grate in the church, and is enriched with the precious deposits and sacred vases that adorned his domestic chapel, together with many other sacred reliques, arranged with great symmetry in every part. A description on three papers is affixed, from which it appears to contain a relique of every saint in the calendar. The picture on the altar is by Ricciolini. Under this chapel is an altar of white marble, round which are six sepulchres of different prelates, and in the middle that of the cardinal. Returning to the church, the first picture is the baptism of Christ by Carlo Maratta. The St. Peter and St. Andrew, with the death of Ananias and Sapphira, is by Roncalli. The holy Infant accompanied by Angels, in the next chapel, is by Moriana; the St. Michael by Piacentino, and the others by Fiamingo. The Conception is by Pietro Bianchi, the next by Placido Costanzi, the altar-piece of St. Bruno by Odazzi, the Evangelists by Procaccini, and the two large ones on each side by Trevisani. The fall of Simon Magus is by Battoni, and the Greek mass of St. Basil by Subleyras: the paintings above by Bicchierari, and those between the windows by Ricciolini and Procaccini. It is customary for every pope,

pope, at his election to the pontificate, to give a universal jubilee, to obtain divine assistance in the government of Christendom, going in procession on foot from this church, with the college of cardinals and Roman clergy, to St. Mary Maggiore. The cloisters of this convent are more remarkable than any in Rome, on account of their extensiveness and beauty, being adorned with one hundred columns, and containing a gallery of scarce and fine prints, much esteemed. The public granaries were erected by order of Greg. XIII. and enlarged by other popes. Returning to the Strada Pia, is the

FOUNTAIN OF THE AQUA FELICE A TERMINI,

This stream, which was brought to Rome by Sixtus V. is the same as the ancient Aqua Martia, which originated in the spring of Agrippa, twenty-two miles distance, and now called Felice from the name of that pontiff, by whose orders this noble fountain was erected, after a design of Cav. Fontana. The colossal statue of Moses in the middle is by Bresciano, Aaron and the Israelites in basso-relievo by Gio. Battista della Porta, Gideon with the soldiers by Flaminio Vacca. Of the two Angels that support the arms, one is by Vacca, the other by Porta, and the four lions, two of white porphyry and two of black granite, were brought from the Pantheon. This water was conveyed by the same pope, at a great expence, to the Quirinal and Pincian hills, and the Campidoglio.

CHURCH OF ST. MARY DELLA VITTORIA.

To the right of the fountain is this church, built in 1605 by Paul V. in honour of St. Paul, with a college
for

for the missionary friars of St. Teresa. These being removed to a building near the church of St. Pancras, this was rebuilt with great magnificence, after a design of Maderno, in honour of the blessed Virgin, under the title of Vittoria, to receive an image of her, brought by the Dominicans from Germany in 1621. This picture is surrounded with many precious stones of great value, and other ornaments, given by several emperors and princes for victories obtained, especially against the heretics and Turks, which are commemorated by stands of colours hung up in the church. A festival is held there on the Sunday in the octave of the nativity of the blessed Virgin, instituted by Innocent XI. for the liberation of Vienna on the 12th of September, 1683; and another on the second Sunday in November; for the celebrated victory obtained over the Turks in the Ionian sea, on the 7th of October, in 1571. This church is incrustcd with beautiful marble, gilt stucco, fine paintings, and noble chapels. St. Mary Magdalen over the first altar on the right is by Mercati, St. Francis and the two sides by Domenichino: and the basso-relievo in the next by Ferucci, who executed the bust of Card. Vidone. The two grand corresponding altars in the cross aisle, adorned with fine sculpture and marble, are a design of Cav. Bernini, who executed the much admired statue of St. Teresa with the Angels wounding her. This splendid chapel was built at a great expence by Card. Cornaro, whose bust is by Bernini; and among many others near it are five busts of cardinals of the same family. The Holy Ghost encircled with glory and Angels is by Abatini; the St. Joseph opposite, with the Angels, by Domenico Guidi; the basso-relievos on the sides by Monf. Monot; and St. Joseph in fresco by Lamberti.

The high altar, where the image of the blessed Virgin is placed, is most richly adorned. In the choir is an Annunciation by Baroccio, and St. Paul by Gherardo Olandese. The paintings in the cupola are by Cav. Perugino. The picture in the first chapel beyond the cross aisle, which is enriched with precious stones, is by Guercino; the Crucifixion on the side, and the painting opposite, by Guido Reni, and the frescos by Bolognese. The next chapel, dedicated to St. John of the Cross, is painted by Lorenese. The two Angels over the frontispiece are sculptured by Mazzoli. The dead Christ in the last chapel, with his mother and St. Andrew, is by Cav. d'Arpino, and the paintings on the ceiling by Orazi. The pilasters are covered with Sicilian alabaster by the contributions of the devout; and the fine marble pavement, in the middle of which are the arms of Card. Tanara, deacon of the sacred college, who was buried here in 1724, has been lately executed. His noble monument was erected by Benedict XIV. after a design of Fuga: the bust is by Corsini. The sacristy is rich in precious furniture and plate for the use of the church. In the road leading to the gate are some fine villas and pleasant gardens, among which that of Prince Palestrina is most worthy of observation. Near this spot is the

PORTA PIA.

This gate, anciently called Nomentana and Figulensis, was thus named from Pius IV. who repaired it after a design of Buonarotti; but being still imperfect, it was continued by Cav. Bernini, who also left it unfinished. To the left of it was the celebrated ancient Castrum Prætorium, and near it the Vivarium, the walls of which are still visible. Four miles from the city, between the
roads

roads Nomentana and Salaria, was the fine villa of Phaon, Nero's freedman, where the castle called *Serpentario* now stands, which is near the villa *Spada*, and contained two caverns, in one of which Nero is supposed to have killed himself. Near the same spot were the celebrated villas of Seneca, Ovid, Quintius, and Martial, which produced the best wine. To the right, near the gate, is the

CASINO AND VILLA PATRIZI.

This house and villa is delightfully situated, and contains pleasant walks and some statues and paintings. Farther on are the villas *Lancellotti*, *Bolognetti*, and others; and at some distance further in the country is the

CHURCH OF ST. AGNES.

This church was built by Constantine, on the spot where that virgin-martyr was buried, in compliance with the request of his daughter *Constantia*, who had been healed by her before she was converted to Christianity, and who built a house in this spot in the manner of a monastery, whither she retired, with some female companions, from the flattery of the world. This religious custom continued for above a thousand years, till *Julius II.* removed them into the city. The church has been frequently repaired. In 630 *Honorius I.* adorned the tribune with Mosaic, and placed a canopy of copper gilt over the high altar. *Paul V.* adorned it with marble and four columns of porphyry. He also renewed the altar, where the body of the saint is preserved, and that of *St. Emerentiana*, and placed over it the fine statue of alabaster and bronze gilt, executed by *Cordieri*. Thirty-six steps lead to this church, which is under ground, in

the catacombs where the above bodies were found, with some Christian sepulchral inscriptions. It is adorned with two orders of columns, some of which are of very scarce marble, and much admired on account of their beauty. The portrait of Leo XI. in the chapel on the right is by Salviati. Near this edifice is the

CHURCH OF ST. CONSTANTIA, OR TEMPLE OF
BACCHUS.

This church contains a very fine tomb of porphyry, sculptured with Bacchanalian figures and grapes, erroneously called the sepulchre of Bacchus, as was the temple, from the Mosaic figures round it, representing grapes and instruments used in the vintage. The building is of a circular form, with a cupola in the middle, supported by a double row of granite columns, and supposed to be built either for a sepulchral edifice, or a baptismal font. About the year 1256 Alexander IV. dedicated it to St. Constantia, whose body, together with that of St. Agnes, was preserved in the above tomb for some time. Paul II. ordered it to be brought to St. Peter's for his sepulchre; but dying before it arrived half way, it was carried back to its original situation. This church, with that of St. Agnes and the ancient monastery, are under the care of the canon-regulars of St. Salvatore.

The large ruins in the valley below are supposed to be the Hippodrome of Constantine. The temple of the goddess Nenia was near this spot. About a mile further is the bridge Nomentanus, corruptly called Ponte Lamon-tana, built over the river Aniene, and forming part of the celebrated road of the same name, by the side of which are several burying places. Returning to the four fountains, and at some distance to the right, is the

PALACE

PALACE BARBERINI.

This magnificent palace is supposed to have been built on the ruins of the house of Numa, by Urban VIII. after a design of Maderno and Bernini, who exerted their utmost talents, as well in the internal plan as in the great hall and magnificent exterior. Though this edifice has no court, it is decorated with a grand portico and two flights of steps, between which is an ascent intended for coaches. That to the left is adorned with statues and basso-relievos, at the top of which is a fine antique lion. This ascent leads to the grand saloon, which contains a series of many cartoons of Andrea Sacchi and Pietro da Cortona, with a fine copy of the Transfiguration of Raphael by Carlo Napolitano. But the admirable paintings on the ceiling by the same Cortona surpass all the rest. In the apartments are a great number of fine pictures by the first masters, antique statues, busts, &c. In the first antichamber are the statues of an Amazon with very delicate drapery, a youth in the act of running, a Hercules, Brutus and his sons, Ceres, and Fortune: the heads of Minerva, and Plautina wife of Trajan, and some fine columns of marble; also some fine pictures, among which is a Niobe by Camassei, and a portrait of a cardinal by Andrea Sacchi. In the next antichamber are three large pictures from a design of Romanelli, the first representing the Gods, the second a Bacchanal, with the fabulous history of Ariadne and Bacchus, and the third the battle of Constantine with Maxentius, copied by Carlo Napolitano from an original of Julio Romano, in the palace at St. Peter's; two famous busts of Marius and Sylla, and a fine head of Jupiter. In the first room to the right are two busts of giallo-antico, a scarce head of Alexander the

Great, and another of Antigonus. In the second the heads of Adrian and Septimius Severus, of metal, and the effigy of Urban VIII. by Andrea Sacchi. In the third a fine picture of the blessed Virgin by Titian, a Diana, with the body of oriental agate, and a small antique statue of the Ephesian Diana. In the first room of the apartment towards the garden are a St. Sebastian by Lanfranco, Lot with his daughters by Andrea Sacchi, a sacrifice by Pietro da Cortona, two Apostles by Carlo Maratta, and a blessed Virgin by Perugino. In the other rooms are a famous picture of Noah by Sacchi, two fine heads, the one of Julius Cæsar in Egyptian marble, and the other of Scipio Africanus in giallo-antico, a bust of Urban VIII. in porphyry, with the head of bronze, from a design of Bernini, and a picture of Herodias by Titian. In the last room is a Venus on a beautiful fountain of metal, some antique busts of Nero, Septimius Severus, and the other Cæsars; a statue of a huntress, the blessed Virgin by Guercino, a portrait of a cardinal by Maratta, and two glass cases full of curiosities. In the two next antichambers are some celebrated pictures by Andrea Sacchi, Calabrese, Romanelli, and others. The frescos in the fine chapel, and in the next antichamber, are by Sacchi.

Descending from the grand saloons, and in the second room, are two paintings of Venus, the one by Titian, the other by Paul Veronese, and a harper by Lanfranco. In the third are a portrait of a friend of Raphael painted by him, two pictures by Claude Veronese, the child Jesus with St. John the Baptist by Maratta, and Lucretia by Romanelli. In the fourth are a player on the flute, a party at cards by Caravaggio, and some heads by Parmegiano. In the fifth are a beheading of St. John the Baptist by Bellino, the Roman Charity by Barocci, the Magdalen
by

by Titian, and an antique head of Scipio Africanus. In the sixth the baptism of Christ by Sacchi, St. Gregory by Guido Reni, and St. Rosalia by Maratta. In the seventh a famous Magdalen by Guido, the Samaritan by Caracci, the blessed Virgin by Raphael, much esteemed, and three statues of Silenus, Faunus, and Venus. In the eighth Germanicus by Niccolas Poussin, besides many other curiosities, which adorn this and the other rooms. In the first chamber on the ground-floor are several cartoons by Pietro da Cortona and Romanelli, representing the histories of Christ and of Constantine the Great; and two large urns of Greek marble, with fine basso-relievos, and a very large granite slab entire. In the next chamber are the statues of Apollo and Agrippina, a head of the Emperor Caracalla, a mask used by the ancients in comedy, the goddesses of health with the serpent, some of the Apostles by Cortona and Maratta, the last Supper by Dossi di Ferrara, the sacrifice of Diana by Cortona, a dead Christ surrounded with Angels by Brandi, a groupe of three children sleeping, a basso-relievo representing an ancient hunt, two Angels by a modern artist, and a Seneca, three Egyptian idols, the Isis in granite, the Sun in paragon, and the Abundance in bronze; a portrait of Cecilia Farnese by Scipione Gaetano, four Bacchanals by Titian, and many portraits of ancient learned men by the scholars of Raphael. In the next room is Herodias by Leonardi da Vinci, and a Virtue by Romanelli, with portraits and various paintings, and a basso-relievo representing an ancient funeral. In the last is the famous sleeping Faun, a most singular statue, a youth sitting on an ancient urn of oriental alabaster, a work of great value, and a slave eating a human arm, with many basso-relievos. In the first room to the right are the statues of Marcus Aurelius,

the Ephesian Diana, and Isis, some heads of Satyrs, a picture of an Angel and Jacob by Caravaggio, the three modes of time past, present, and future, by Wett. In the second are a fine statue of Venus, a Bacchus lying on an ancient sepulchre, the celebrated picture of the Magdalen by Guido, St. Francis and Poverty by Sacchi, and St. Stephen by Caracci. In the third are, a dead Christ by Caracci, another by Barocci, the blessed Virgin by Maratta, a portrait of Cola di Rienzo, a bronze statue of Septimius Severus, the celebrated Narcissus in marble, a bust of the Countess Matilda, various basso-relievos representing several Dukes of Milan, some busts of cardinals, and Prince Thaddeus Barberini sculptured by Ottone. In the fourth a model in fresco of the famous Cyclops by Annibal Caracci, painted in the Farnesian Palace; a fragment of Mosaic representing Europa, taken from the ancient temple of Fortuna Prænestina; and a child in fresco by Guido. In the last are several portraits by Titian, that of Raphael supposed to be coloured by himself, and another of Card. Antonio by Sacchi: a blessed Virgin supposed to be by Raphael, and the ancient statues of the three Graces.

In the upper apartment is a copious library, in which are about one hundred thousand books, and several thousand much esteemed manuscripts; also a cabinet of cameos, intaglios, and precious stones, with a very valuable collection of medals, and many small statues, among which is a scarce one of Bacchus in marble, and a vase, highly esteemed on account of its valuable marble and excellent workmanship, which contained the ashes of the Emperor Alexander Severus, and is ornamented on the outside with figures symbolical of his death. The garden occupies the ancient site of the Circus of Flora and the ancient Campidoglio,

pidoglio, which was a temple, with three distinct cells or chapels, one dedicated to Jupiter, another to Juno, and the third to Minerva, the deities worshipped in the grand temple of Jupiter Capitolinus. This edifice was distinguished by the name of the old Campidoglio, and was built by Numa.

PIAZZA BARBERINI.

In this place is a fine fountain erected by order of Urban VIII. after a design of Bernini, and called the Triton. Antiquarians are of opinion the Pila Tiburtina and the famous vermilion shops were near this spot, as also a temple dedicated to Quirinus by Augustus, and decorated with seventy-six columns, the number of years he had then lived.

THE CHURCH OF ST. ANDREW AND COLLEGE OF THE SCOTCH.

This church and college were erected by Clem. VIII. in 1600, in the Strada Felice, opposite the Barberini palace, to preserve the slender remains of the Catholic religion in Scotland, and dedicated to St. Andrew the apostle and patron of that kingdom. The painting over the first altar on the right is by a Pole, that on the left by Lorenese, and the martyrdom of St. Andrew on the high altar by a scholar of Borgognone. In the piazza to the right is the

CHURCH AND CONVENT OF THE CAPUCHIN FRIARS.

This order was instituted by Matteo Bassi Zoccalante, in 1524, approved by Clem. VII. and confirmed by Paul III. The first church and convent of that order in Rome was at St. Croce de' Lucchesi, where they resided till the reign of Urban VIII. who granted them a more com-
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commodious and solitary situation. The titular cardinal of St. Onofrio, brother to the pope, and of the same order, buried here in 1624, as may be read in the inscription over the door, built this church and convent after a design of Casoni, over another dedicated to St. Antony, in honour of the Immaculate Conception. The pope himself placed the first stone, granted it many indulgences, and enriched it with celebrated paintings and sacred reliques. In the first chapel on the right is the celebrated picture of St. Michael the archangel by Guido Reni. The St. Francis in the second is by Muziani, the Transfiguration in the third by Mario Balassi, Christ praying in the garden in the fourth by Baccio Ciampi, and St. Antony in the next by Andrea Sacchi. The Conception on the high altar is by Lanfranco; and under the altar is kept the body of that great philosopher Justin Martyr. St. Francis on the side is by Domenichino, who presented it to this church. In the choir is a St. Luke by Massari. St. Francis by Caravaggio, St. John the Evangelist by Lunelli, and a Magdalen with Christ in the garden by Sermoneta. The two small pictures of the blessed Virgin and St. Joseph in front are by Titian, the Annunciation by Sermoneta, St. Mark by Chiarini, and the head of St. Matthew by Guido. In the sacristy is an Ecce Homo by Palma, and a St. Jerome on paper by Muziani.

Returning to the church, on this side is the monument of Prince Sobieski, son of John III. King of Poland, who died at Rome in 1714; the sculpture of which is by Camillo Rusconi, who is also buried here in the chapel of St. Antony. The blessed Virgin with St. Buonaventura in the next chapel is by Andrea Sacchi, the Nativity by Lanfranco, the dead Christ with his mother and the Magdalen

Magdalen by Camassei, St. Felix the Capuchin in the next, whose body is under the altar, by Alexander Veronese, and the Conversion of St. Paul in the last by Pietro da Cortona. Over the door is a cartoon, being a copy of the celebrated Navicella of St. Peter painted by Giotto, and replaced in Mosaic at St. Peter's. In the convent is the cell where St. Felix died, after having lived there forty years. The burying-ground is very curious, consisting of several cells, where the bodies of the friars are preserved in their dresses, and placed in niches around.

In the street to the left of the convent is the church and house of the monks of St. Basil, for their residence when they come to Rome from their convent of Grotta Ferrata, near Frascati. A little farther to the right is the

CHURCH AND CONVENT OF ST. NICHOLAS DA
TOLENTINO.

This church, with the convent, occupied by the barefooted Augustin friars, was built in 1614 by Prince Panfili, after a design of Baratta, a scholar of Algardi, and ornamented with marble, stucco gilt, paintings, and basso-relievos. St. Nicholas di Bari over the first altar to the right is by Laurenti, and the sides by Ventura Borghesi. The picture in the next chapel is by Baldi, the paintings in the third by Baldini, and the picture on the altar by Guercino. St. John the Baptist on the altar in the cross aisle is by Baciccio, and the stucco by Ferrata. The high altar is a design of Algardi. God the Father and St. Nicholas in marble on the altar are by the same Ferrata, the blessed Virgin by Domenico Guidi, and the Angels by Baratta, who also did those under the organ.

The

The cupola is painted by Coli and Gherardi, and the Angels by Baldini, who painted the small cupola on the right. St. Agnes on the next altar is a copy from Guercino, and the stucco by Ferrata. The noble chapel next this is a magnificent design of Pietro da Cortona, of whom the paintings round it were the last work in fresco. They were finished by his scholar Ciro Ferri. The basso-relievo on the altar, of the miracle of the Madonna di Savona, is a fine work of Cosmo Fancelli. The statue of St. John the Baptist is by Raggi, that of St. Joseph by Ferrata, and the portrait of Sig. Gavotti, who erected this chapel, by Fancelli. In this chapel every year, on the 18th of March, is celebrated a sumptuous festival, with solemn music, at the expence of this family, in honour of the above Madonna. The St. Philipppo Neri in the last is by Creo. In the choir is a picture of the blessed Virgin, supposed to be by Raphael, and in the sacristy one by Caldana.

In this valley is said to have stood the Circus of Flora, surnamed Rustica, to distinguish it from another in the Vicus Patritius. She was born at Nola, of the family of Fabius Metellus, and was a celebrated courtesan, to whom Pompey the Great was much attached. Having acquired great riches in her profession, she left the Roman people her heirs, with the condition that they should build a circus in honour of her with the first produce of her estate, and every year, on her birth-day, celebrate the Floreal games and sacrifices. They were accordingly celebrated naked, and carried to the greatest licentiousness both in words and actions. As a cloke for this practice, the Romans pretended she was the goddess Flora, who presided over corn and trees, and whom they must take this method to please in order to prosper. The form of
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the seats still appears; and in the vineyard of Mandosi was her temple.

PORTA SALARIA.

This gate has had many names. It was called Quirinalis, because it led to the hill of that name, or from a small temple near it; Agonalis, because when they could not celebrate those games in the Circus Flaminius on account of the inundation of the Tiber, they were performed out of this gate; and lastly Salaria, which it still retains.

Near this was the Campus Sceleratus, so called because the vestal virgins were buried there alive when they profaned their virginity, an action which the Gentiles held in the greatest horror: and the ceremony of their burial was not less curious than exemplary.

They were first degraded, and stripped of the vestal dress, then, being tied on a bier with their faces entirely covered so as neither to see nor hear, they were in that manner carried about the city, followed by a crowd of people, in profound silence, with a degree of solemnity which it was impossible to exceed: nor was there any spectacle at which the people were more afflicted. In this manner was the vestal carried to the above spot and deposited in a subterraneous sepulchre, consisting of a small room with two little recesses, in one of which was a small lamp, in the other an earthen vase with a mixture of water, milk, and honey, and on the ground a small bed. At this spot she was untied, and the high priest, after reciting some sacred words, always raising his hands towards heaven, conducted her down the ladder blindfold, while the people crowded about the tomb, till the same priest, having drawn up the ladder, closed the sepulchre

sepulchre with a large stone, and covered it with earth, that no mark of the spot might appear; after which the crowd dispersed with groans and lamentations, which the most devout continued the rest of the day. Thus suffered Porphyria, Minutia, Sestilia, and Emiliana with two companions, and many other young women at different periods. In the Vigna Mandosi is an ancient edifice called Tempio Scelerato, in the inferior part of which is said to be the sepulchre of these virgins.

Those who seduced the vestals were also punished: for, as Livy informs us, Lucius Canissus, Chancellor of the Pontifex, was beaten to death with rods in the Comitium, by order of the Pontifex Maximus. And in consequence of the dishonour of Paulina, not only on account of her high birth, but of her exemplary chastity, the priests who conspired to deceive her were all put to death, to the number of one hundred and forty-eight, and their temple destroyed.

Two miles out of this gate is the famous bridge called Ponte Salaria, over the Aniene, called also the Teverone, with the celebrated inscription by Narsetes, general of the Emperor Justinian, after his victory over the Goths. Near this bridge one thousand two hundred and sixty Christians were condemned by Claudius to dig sand, and buried in the hill Cocomero. Near this spot is the sacred hill, whither the people of Rome withdrew when disgusted with the tyranny of the Patricians. About half a mile from the gate is the

VILLA ALBANI.

This most noble casino and delightful villa, so universally and so justly celebrated, were erected with the greatest taste and magnificence by Card. Alexander Albani.

It was formed out of a vineyard, and contains a great number of ancient monuments, statues, busts, basso-relievos, inscriptions, alabaster columns, and many other curiosities, disposed with such order and beauty that its magnificence astonishes every spectator. This house has a spacious portico, which is supported by Egyptian columns, and adorned with fine basso-relievos, and the statues of the Cæsars, among which that of Domitian merits particular observation, being the only entire one of this emperor. In the middle of each of the large rooms on each side is a vase of flowered alabaster, ten palms in diameter, placed on bases of granite. To the right is the chapel, which is adorned with gold and precious marble. Under the altar is the body of the martyr St. Anticolo. To the left of the principal stairs, in an oblong hall, are two massive columns of giallo-antico, finely polished; and in the gallery are two statues of goddesses, one of them the finest Pallas extant, the other representing Juno nursing Bacchus, whom she holds in her arms. By the sides of the statues are the scarcest basso-relievos, with figures almost as large as life. On the pilasters are some very fine antique Mosaics, and over the doors are two basso-relievos, companions, in which are represented various kinds of ancient armour, of unrivalled workmanship. The cieling is painted by Cav. Mengs. The apartments adjoining this gallery are adorned with the finest productions of art, the ancients or moderns could boast. That on the left finishes with a cabinet enriched with statues, figures of bronze, busts of alabaster, basso-relievos, large vases of porphyry and of alabaster, and adorned with a pavement of ancient Mosaic. The other on the right finishes also with a cabinet finely ornamented. Descending to the two lateral porticos, which
are

are also supported by granite columns, and full of fine statues, we find between the columns of one of the porticos busts of the most celebrated generals of antiquity, and in the other those of ancient philosophers, poets, and rhetoricians. In the room on the left are two large columns, one of which is of flowered alabaster in one piece, and the room is ornamented with basso-relievos and termini of alabaster. This leads to another chamber very rich in figures, basso-relievos, inscriptions, and other pieces of antiquity. Adjoining this is a small Ionic temple of the Ephesian Diana, whose statue is placed on a base of figures in relievo. The semi-circular portico in the other part of the garden is supported like the former by columns of granite and marble, and in the middle are six statues of Egyptian basalt, and one of alabaster twice the natural size. Under the fountain in the middle of the garden are four very curious figures of Atlas, supporting on their shoulders a large basin of Egyptian granite. Returning to the palace, within the iron railing are three compartments. In the two side ones, which are supported by columns, are some recumbent statues of river gods, with large vases, of which the middle one is the river Nile. The ceiling is supported by two very fine Cariatides. In the upper garden are three fish-ponds, of which the middle one has a large basin of Egyptian granite in its center. The gardens are every where decorated with statues, and columns supporting busts, and the steps adorned with Sphinxes. Two hundred columns of various sorts of marble are dispersed throughout the villa, which is supposed to be an exact representation of an ancient country habitation. Returning to the city, and in the road to the right is the

VILLA LUDOVISI.

This pleasant villa was formed by Cardinal Ludovisi, nephew of Greg. XV. who built the two casinos, after a design of Domenichino. It is above a mile in circumference, and has several fine walks, ornamented with statues, busts, basso-relievos, columns, and other marbles of great value, among which is a labyrinth, set out like a gallery, and adorned with a great number of similar works of art. Of these the most remarkable are the two captive barbarian kings, a fine Silenus sleeping, a groupe of a Satyr with a small Faun, another of Leda, a very curious Nero dressed as a priest, another Satyr, and a large head of Alexander Severus. In the principal walk and round the fountain are many ancient statues, and in that leading to the house are several statues of idols. The front of the casino is adorned with basso-relievos, busts, and small statues. In the first chamber are statues of Apollo and Æsculapius, a fine groupe of Pætus and Arria, another groupe supposed to be Papirius and his mother, a fine colossal head of Juno, a head of the Emperor Claudius in bronze, a bust of Pyrrhus, and four columns of porphyry. In the second chamber are, a Gladiator with a Cupid, supposed to be the lover of Faustina, a Mars with another Cupid, another Gladiator, and some basso-relievos, among which is one apparently of Greek sculpture, representing Olympia the mother of Alexander the Great. In the third is a table of a very valuable stone, much admired, a statue of Sextus Marius, the groupe of the Genii, symbolical of peace, Pluto and Proserpine by Bernini, Apollo intended for a vow, the two philosophers Heraclitus and Democritus, Arion by Algardi, and Virginius killing himself. In the fourth are,

a colossal head in basso-relievo, a Bacchus, and four statues from the life. In the fifth is a fine statue of Marcus Aurelius, and a bronze head of another statue, of which the body and feet are of porphyry.

In the other casino, which is surrounded with ancient statues, the ceilings of the rooms are adorned with fine paintings in fresco by Guercino, among which is his celebrated Aurora. In one of the rooms is a bed, very much admired, the posts and counterpane of which are composed of various, very fine, and extremely valuable marble, being richly adorned with emeralds, rubies, and other precious stones. In a case is a petrified man, sent as a present to Gregory XV. and in the other rooms are the heads of Claudius and Marcus Aurelius, with many other curiosities. In this villa was found the Egyptian Obelisk with hieroglyphics, forty-one feet long and seven broad, which stood in the circus of the garden of Sallust. Part of the site of this garden, which extended to the valley leading to the church of St. Susanna and to the walls of the city, is occupied by this villa. It was produced by the money, that Roman acquired when Præfect in Africa, and was so magnificent and so pleasantly situated that it became the scene of recreation and amusement of many emperors. Tacitus informs us that Nero retired there one evening as he returned from the Pons Æmilianus, and that Nerva died there. And Vopiscus says, this prince disliked the Palatine-hill, but delighted in this garden. Fauno mentions, that in his time many vases containing bones were found here, and among the rest a very large scull, supposed to be of one of the two giants buried there in the time of Augustus, who were above ten feet high. At the top of the lane, to the right of the Capuchins, is the

CHURCH OF ST. ISIDORE.

This church was built in 1622, for the reformed Spanish friars of the order of St. Francis, after a design of Bizzocchieri; but was since converted into a college for the Irish Observant friars. In the church are some good pictures. The altar-piece on the right, representing the marriage of the blessed Virgin, with the sides, are the first work of Carlo Maratta; the second of St. Ann is by Baldini. The Conception in the small chapel by the side of the high altar is a fine work of Maratta: the monument is sculptured by the son of Bernini. St. Isidore on the high altar is a fine work of Andrea Sacchi: St. Augustin and St. Francis in the side chapel is by the Spanish school; the sculpture of the monument of Mons. Borani is by Roffi, St. Antony of Padua with the sides by Domenico Perugino, the lunette by Egidio Alè, and the Crucifixion with the sides in the last chapel by Maratta. Near this church is a house of some missionary priests. Returning to the Strada Felice, and on the left, is the

CHURCH OF ST. ILDEFONSO.

This church was built in 1619, by the Spanish barefooted hermits of St. Augustin, and ornamented after a design of Paglia. The Nativity on the high altar, sculptured in basso-relievo, is by Francesco, a Sicilian; and on the sides are some paintings, very minutely executed, by an unknown artist.

CHURCH OF ST. FRANCESCA ROMANA.

A little farther on the right is this small church, built in 1614 by the Spanish friars of the holy Trinity, where, among other pictures, is that of the blessed Virgin with

two Angels, one of the best works of Cozza. At the end of the street is the

PALACE OF THE QUEEN OF POLAND.

This palace was built for their own residence by the celebrated painters Taddeo and Frederico Zuccheri, who painted the fine frescos. Maria Cassimir, Queen of Poland, wife of John Sobieski, resided there some years; and here their son Prince Alexander died. Near it is the

CHURCH AND CONVENT DELLA SS. TRINITA AI MONTI.

This church stands on the pleasanter part of the Pincian hill. It was built in 1494, by Charles VIII. King of France, at the entreaty of St. Francis di Paola, for the French Minimi friars; and in 1595 was consecrated by Sixtus V. It contains several fine paintings: St. John the Baptist in the first chapel on the right, and the sides in fresco, are by Naldini; St. Francis of Sales in the second by Chiari, and the paintings in the third by Daniel da Volterra, who executed the Presentation in the temple on the side. The cartoons of the murder of the Innocents were painted by Alberti, the history around by Marco da Sienna and Pellegrino da Bologna, the Nativity of the blessed Virgin in the lunette by Bizera, a Spaniard, St. Michael the Archangel in the next by Corvi, and the other paintings by Nogari. The Nativity, with the accompanying paintings, are by an unknown artist. The ceiling of the cross-aisle, on which was painted the day of judgment by a Sicilian scholar of Buonarrotti, was demolished to build the chapel of St. Francis. The high altar is a design of Mons. Sciampagna, a scholar of Bernini, who executed the stucco representing the history of the Trinity,



H. Goussier del.

E. Goussier sculp.

Piazza di Montecitorio

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Trinity, and the statues of St. Lewis and St. Francis di Paola on the sides. The picture in the small chapel on the right is by Piccione, the Coronation of the blessed Virgin in the other small chapel by Frederic Zuccheri, and the paintings in the cross-aisle by Pierin del Vaga. The Assumption and the Apostles and Prophets, begun by Thaddeus Zuccheri, were finished by his brother Frederic. The chapel of St. Mary Magdalen, with the painting in fresco in the lunette and others around, are by Julio Romano, assisted by his cousin Francesco; the sides, with the pool Probatice and the Resurrection of Lazarus, by Pierin del Vaga; the celebrated taking down from the cross, with those near it, by Daniel da Volterra; the Annunciation, with the Creation of Adam and Eve, by Cesare Piemonte; the Nativity opposite, with the altar-piece of the blessed Virgin, by Cedaspe, a Spaniard; and the Crucifixion in the last chapel by Nebbia. The sepulchre of Pierin, with the two cherubims, are by Lorenzetto.

In the cloister of the convent are other paintings. The Canonization of St. Francis by Leo X. is by Cav. d'Arpino, the saint healing a sick man by Roncalli, some actions of the same by Nogari, the admission of his monks by order of the King in the Council of Paris, and his reception by the same King, both in fresco, by Semenza. The other actions of the saint are by Marco da Faenza, and the Kings of France by Nucci. The paintings in the upper corridor are by P. Nicerone, of this order. In the botanical garden are the most useful simples and other plants that can be raised in this climate, which are employed by the apothecary, who resides and keeps a shop in the convent. Opposite the church is the

Egyptian Obelisk, found in the garden of Sallust, set up by the present pope.

VILLA MEDICI.

This noble palace and garden was erected by Card. Ricci about the year 1550, after a design of Annibal Lippi; but Card. Ferdinand de' Medici, afterwards Leo XI. magnificently adorned it with ancient statues, busts, basso-relievos, and paintings, besides a small obelisk, and two uncommonly large basins of oriental granite. All these fine antiquities are now removed to Florence. The chapel of St. Gaetano in the villa was once the residence of that saint. To the left, on quitting the garden by the side door, is the

PORTA PINCIANA.

The magnificent palace of Pincius, a Roman senator, near this spot, gave name to this hill and gate, which was robbed of its marble ornaments by Theodoric the Goth, to adorn his palace at Ravenna: that palace where Belisarius avenged the Empress Theodosia against Pope St. Silverius, by stripping him of the pontifical habit, and sending him in the habit of a monk to the island of Pontus, where he died for want. At the distance of half a mile is the celebrated

VILLA BORGHESE.

This villa, which once belonged to the Duke Altems, was purchased by Card. Scipio Borghese, nephew of Paul V. who built its most magnificent and highly ornamented casino, after a design of Fiamingo. The gateway of the villa, erected on a design of Lunghi the elder, is decorated with the basso-relievo of a bull prepared for
sacri-

sacrifice. In the entrance of it is another basso-relievo representing the apotheosis of one of the emperors, and two termini adorned with flowers and fruits, designed by Bernini, and sculptured by his son. The front of the palace is encrusted with the finest basso-relievos and ancient statues; and among other ornaments are fine busts of Trajan and Adrian. On the sides are the statues of Marcus Aurelius and Marc-Antony on marble bases. The basso-relievos represent various transactions of the ancient Romans, and other history, as the peace with the Sabines, Romulus and Tatius, a boar-hunt of excellent sculpture, several Bacchanals, the equestrian statue of Robert Malatesta, captain-general under Sixtus IV. by Paolo Romano, Curtius plunging into the gulf, and on the balcony a scarce bust of the Emperor Geta. The front towards the north is adorned with basso-relievos of Bacchanals, sacrifices, &c. and over the door a scarce head of Bacchus. The east front is adorned with the finest vestiges of Roman magnificence, the most remarkable of which are, a marble vase with a basso-relievo of a bacchanal, and the statue of Marius. Before the portico is a vase with basso-relievos, and under it the statues of a Satyr, a Muse, Jupiter, Venus, Galba, and a captive King of Parthia in porphyry. In the hall are twelve much admired columns of granite, porphyry, verde and giallo antico; the busts of the twelve Cæsars, the heads of Scipio Africanus and Hannibal, and a Bacchus on an antique sepulchre, sculptured with the death of Meleager, besides many fine paintings on the cielings. In the first room is a David with his sling by Bernini, a Seneca in the bath, of paragon, a wolf in red marble with Romulus and Remus, an ancient basso-relievo with Venus and Cupid, supposed to be by Praxiteles, a Queen in marble with the drapery

of porphyry, two vases of transparent alabaster by Silvio Galcio, and many ancient busts, among which is one of Macrinus, very highly esteemed. In the next are three fine statues of Apolline, Narcissus, and Icarus, the Farnesian bull in metal, and a head of Alexander the Great in basso-relievo. In the third are two groupes, Æneas and Anchises carrying off Ascanius, a fine groupe of Daphne changed to a laurel when pursued by Apollo, both by Bernini, with the following distich on the base, composed by Urban VIII. when young :

*Quisquis amans sequitur fugitivæ gaudia formæ,
Fronde manus implet, baccas vel carpit amaras.*

Here also are busts of Augustus, Lucius Verus, and St. Charles Borromeus, a table of oriental alabaster, another of paragon, and some portraits painted by Fiamingo. In the gallery are four columns of porphyry, two tables of the same, two ancient urns of alabaster and two of porphyry by Nizza, eight large antique heads, among which those of Plato and Pertinax are much admired, four statues, a Diana, a Gypsy, Castor, and Pollux, a bust of Hannibal, Hercules Aventinus with the head of a bull, the groupe of Faustina and her lover Carinus, a gladiator; another gladiator of scarce and beautiful Grecian sculpture by Agatius the Ephesian, a bacchanal in paragon sculptured by Fiamingo, a Christ in porphyry by Buonarrotti, a Moor of black stone with a shirt of alabaster, a statue of Agrippina, a head of Adrian, a fine Silenus holding a young Bacchus in his arms, other statues and columns of ancient marble, and a Hercules killing Antæus painted by Lanfranco. In the gallery are statues of Flora and Venus, busts of Marcus Aurelius, Claudius Drusus, Licianus Valerianus, and Apollonius Tianeus, the goat Amalthea that suckled Jupiter, a wounded gladiator,
and

and a head of Cleopatra. The paintings are by Lanfranco, except those of Vulcan and Venus, which are by Julio Romano; a fine bull of black marble on a table of alabaster, two Egyptian idols, a gladiator, a centaur, the effigy of Augustus, a statue of Diogenes, an Isis of Crete transformed to a male, sculptured by Bernini; the heads of Faustina, Antonia, Augusta, Ottacilla, Trajan, Decius, Gordianus, and others; two fine statues of Venus, a picture of St. Jerome by Passignani, a Christ by Caracci, a Venus with Cupid and a Satyr by Titian, the statues of Trajan, Antoninus, a Gypsy of black marble, with the head, hands, and feet of bronze, a Bacchus, a Faun, and a sea nymph; the heads of Livia and Berenice, many pictures by Dossi di Ferrara, Scarsellino, and others; an Harpocrates, the centaur Nessus bearing off Deianira, another centaur carrying a Cupid on his shoulder, with a groupe of little Loves; the heads of Nero, Septimius Severus, and Julia Mæsa; a very ingenious scrutoire, a statue of Vespasian, and another of Nero, a head of Alexander the Great, and a child sleeping by Algardi; a fine head of Florianus, a Diana painted by Lorenzino, Sampson by Fra. Sebastian del Piombo, the celebrated groupe of the three Graces, the statue of a Moor dressed in white, a youth taking a thorn from his foot, and a slave crying; another head of Livia, and one of a priestess; the bust of Card. Borghese by Bernini, fifty-two portraits of ladies of various nations painted by Scipio Gaetani, a Madonna by Guido Reni, two heads by Raphael, a Joseph by the same, the Magi by Alberto Duro, God the Father by Cav. d'Arpino, a Madonna by Pietro Perugino, and many other works of art and remains of antiquity. The house and gardens have been newly fitted up in a most splendid manner by the present prince. The park
and

and gardens are about three miles in circumference, and are adorned with beautiful fountains and a great number of statues, busts, and termini; temples, lakes, elegant walks, aviaries, grottoes, four hundred pine-trees, groves, shrubberies, &c. Passing through the park, by another noble casino, towards the Porto del Popolo, is the celebrated wall of the city called

MURO TORTO,

Being a large piece of the ancient wall, apparently falling, though it has continued in that state from the time of Belisarius, in 538, who wished to repair it when the Goths besieged Rome. But the Romans replied, that St. Peter defended that part of the city; in consequence of which he left it unguarded, as Procopius relates in his account of the Gothic war: and during the whole of that long siege the enemy is said never to have attempted this part. Under this wall the impenitent are buried, and there the church of St. Felix in Pincii is supposed to have stood.

The celebrated villa of Pompey is said to have occupied all the adjacent parts, he having bought it in the year of Rome 692, after defeating the Armenians, Parthians, Assyrians, and Mithridates. They were so extensive and magnificent as to be divided into superior and inferior, containing delightful gardens, fountains, and edifices, ornamented with works of art of the greatest value. There were places for the athletic exercises and other diversions, to which the people were admitted gratis. In order to conceal so great a purchase, it was given out to be bought by Demetrius his freedman and favourite, who was very much esteemed by him on account of his abilities, though he often insolently abused his good fortune; a
mistake,

mistake, as Plutarch observes, usually committed by low-bred, ill-born plebeians. Entering the Porto del Popolo, on the left is the

STRADA BABUINA.

This street takes its name from a defaced recumbent statue, leaning over a fountain adjoining to the palace in the middle of it. To the right is the

CHURCH OF ST. ATHANASIUS, AND THE GREEK COLLEGE.

This church and college were built in 1577 by Greg. XIII. for Greek students, who there learned the sciences, and preserved the use of their ancient rites and ceremonies. They were erected after a design of Giacomo della Porta, and the front by Lunghi. The Crucifixion and the second altar-piece are by Cav. d'Arpino, and the others by Tibaldi. Besides the officiating priests, the national bishop resides there, and performs all the rites and ceremonies of the Greek church. In the lane to the left is the

THEATRE OF ALIBERTI, CALLED ALSO DELLE DAME.

This theatre takes its name from its erecter, and is distinguished from all those appropriated to the musical drama. This part of Rome is supposed to have been once occupied by the Naumachia of Domitian, which was above four miles in circumference. As soon as the naval combats, there exhibited for the entertainment of the people and to exercise the youth in maritime engagements, were finished, and the vessels drawn up, all the water was almost instantly let into the Tiber, to the great
astonish-

astonishment and amusement of the spectators, giving place to the gladiatorial combats, afterwards performed on its arena of sand, which became immediately dry. This immense body of water was brought, by a tunnel under ground, from the vineyard of the friars of St. Mary del Popolo, at the top of the Pincian-hill, where it was collected in two reservoirs, one a hundred and eighty-five feet long by forty-five broad, and eighteen deep, the other fifty feet long by twenty broad. This Naumachia was surrounded with strong walls, and is supposed to have occupied all the plain, including the

PIAZZA DI SPAGNA.

This piazza is inhabited principally by foreigners, for whose accommodation it contains many good lodging-houses, while antiquaries and guides, or Ciceroni, flock around it. The grand flight of steps up to the church was constructed by the French under the auspices of Lewis XV. after a design of Santi. They form a magnificent and majestic approach to the church of the holy Trinity. At the foot are two fine capitals of columns the remains of ancient splendor, with half-relievos of later sculpture, the one of St. Lewis of France, the other of St. Francis di Paola. The large fountain, called la Barcaccia, because in the form of a boat, was executed by Bernini, by order of Urban VIII. and conveys the celebrated Aqua Vergine.

The street leading from hence to the Clementine College is called Strada de' Condotti, from the ancient conduit of the Aqua Vergine supposed to have passed there, and from the college to the castle del Orso. A little way from the fountain, on the right hand side of the street, is the palace of the Ambassador of Malta; and opposite to
it

it that of the Marquis Nunez, from a design of Rossi, in which are some fine paintings in fresco. Returning to the piazza, on the right is the

PALAZZO DI SPAGNA.

This noble palace is the residence of the Spanish Ambassador, and contains spacious apartments for his suite. Card. Acquaviva, when minister, built a noble theatre within it for the performance of musical compositions on the royal festivals, and adorned the rooms with stucco-gilt and paintings in fresco by Cav. Benefiali.

COLLEGE DE PROPAGANDA FIDE.

This grand college was begun in 1622, by Greg. XV. to favour the promulgation of the Catholic religion; and Urban VIII. completed it, after a design of Bernini, and collected students from the eastern nations, to learn the sciences and the rites of the church, that they might afterwards propagate them in their native countries. Alexander VII. enlarged and finished it under the direction of Borromini, who did the whimsical front of the church within the college, in which are some fine paintings. The Conversion of St. Paul in the first chapel on the right is by Pellegrini, the design by Bernini; St. Charles and St. Philipppo Neri in the second by Carlo Cesi; the Eastern Kings on the high altar, to whom the church is dedicated, by Geminiani; the painting over it of Christ giving the keys to St. Peter by Baldi, and the Crucifixion on the other side by Geminiani. The Apostles casting the Net is a copy of Vafari, the stucco-work over the high altar by Fancelli, and the frescos in the chapel above by Ventura Borghese. Besides a copious library, this college contains a complete printing-office, for every

every eastern language. Books in these and all other languages are sold there, and masters of all the sciences and languages reside there for the instruction of youth. A little farther to the left on the hill are the

CHURCH AND MONASTERY OF ST. JOSEPH A CAPO
LE CASE.

This church is called a Capo le Case, because in the last century the houses finished there. It was built in 1590, together with the monastery, by a Spanish priest and other pious persons, for the bare-footed Carmelites. Being in a ruinous state thirty-eight years after its foundation, it was rebuilt and enlarged by Card. Lanti, and adorned with some celebrated paintings. The St. Teresa over the first altar on the right is by Lanfranco, that on the high altar by Andrea Sacchi, and that on the other by a friar of this monastery. St. Teresa in fresco over the door of the monastery is by Sacchi, and retouched by Carlo Maratta, and St. Joseph over the church door by Luini. Historians inform us, this spot was once occupied by the gardens of Lucullus, which were much frequented by the Cæsars, and contained aviaries stocked with the finest singing-birds that could be procured. After the decease of Lucullus, this garden came into the possession of the emperors, and it was there, Messalina the wife of Claudius was put to death by his order. A little lower is the

CHURCH OF ST. ANDREW ALLE FRATTE.

This church takes the name of Fratte from the thorns and rubbish that encumbered the neighbouring ground in the last century, this part of Rome not being then much inhabited. The church and convent belonged to the
Scotch

Scotch before they abjured the Catholic religion. After that event, the Roman family of Bufalo obtained them, together with their endowments. Sixtus V. gave it to the Italian Minimi friars of St. Francis di Paola. Leo XI. ordered it to be rebuilt from the foundation; but that prince dying, Ottavio del Bufalo finished it with the income left by the Scotch, after a design of Guerra, except the cupola and tower, which are by Borromini, and still remain unfinished. The first chapel on the right is painted by Geminiani; the second, dedicated to St. Charles and St. Francesca Romana, by Cozza; and St. Francis of Sales and St. Valesia in the third by Romoli. The monument of Card. Carafa is a design of Pofi. Near the entrance of the cloister is the monument of Prince Lorenzo of Morocco, who died at Rome in 1739, and was buried in this church. This prince was nephew to the Emperor of Morocco, and was made prisoner in a contest for the diadem. He had escaped when at the point of being put to death by his surrounding enemies, and took refuge in Spain, where he abjured Mahometanism and received baptism; after which he was constantly supported by Clem. XII. and the nobility. Opposite to this monument is that of the Duke of Bavaria, who died in Rome in 1734. The architecture of the noble chapel of St. Francis di Paola is by Bargioni: and the two Angels with the instruments of the passion are the sculpture and the present of Bernini. St. Andrew on the high altar is by Baldi, the painting on the right side by Trevisani, that on the left by Leonardi, and the frescos in the tribune and cupola by Marini. The next chapel, which is decorated with fine marble, is a design of Vanvitelli. The picture of St. Anne is by Bottani, the sculpture by Maini, and St. Joseph by Cozza. St. Michael in the
next

next is by Geminiani. The chapel of the Crucifixion merits attention on account of its fine marble; and the paintings in the last are by Nucci. Those in the sacristy are by Triga, and the Crucifixion on the altar by Geminiani. Near the door are two monuments, that of the Cardinal Calcagni by Bracci, and that of the Duchess Avello by Cav. Queirolo. And lastly, in the cloister is painted the life of the founder by Cozza and Gherardi. In the street opposite is the

CHURCH OF ST. JOHN IN CAMPO MARZO.

This church is so called because the Campus Martius extended hither. This small church was first dedicated in honour of the blessed Virgin, by the company of the Dottrina Christiana, and afterwards, by Urban VIII. given to the bare-footed friars of the order of Mercede. The frescos of the Nativity, the Presentation in the Temple, and the two Angels, in the choir, are by Nogari; the Coronation, the Trinity, and the Angels around, by Stella; the two Sibyls over the arch by Ancona, and St. Raymond by Triga. The St. Joseph is a copy of Maratta, and St. Martin on the wall is by Baglioni. To the left of the church of St. Andrew is the

NAZZARENE COLLEGE.

This college takes its name from the Archbishop of Nazareth, Card. Tonti, who founded it in 1622; or from his dedicating the chapel to the blessed Virgin, with the title of Nazareth. It is under the direction of the fathers of the Scuole Pie, and enjoys an income sufficient to maintain twelve poor students of any nation, two of which must be from Rimini, which was his native place. They are under the direction of the cardinal vicar, and

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are taught all the sciences from the first rudiments of grammar. It has since been much enlarged with a handsome building decorated with paintings, galleries, and a noble hall, where an annual meeting of the academy is held in honour of the Nativity of the blessed Virgin, and attended by many cardinals, prelates, and the first nobility. Other sittings are held on particular days concerning Roman antiquities. In the court-yard of this college are some remains of the ancient aqueduct of the Aqua Vergine, but considerably more in the yard of the opposite house, where is a long inscription to that effect. A little further on the left is the

CHURCH OF SS. ANGELI CUSTODI.

In the pontificate of Paul V. a confraternity used to assemble, in honour of the guardian Angels, in the church of St. Stefano del Cacco. They were afterwards removed to that of St. Venanzio; but in 1680, at which period this church was built after a design of Felice del Greco, they were removed hither. The high altar is a design of Rinaldi, the painting by Brandi. St. Antony of Padua on the right is by Luca Giordano, and the blessed Virgin opposite by a scholar of Maratta. At some distance on the right is the

CHURCH OF ST. MARY OF CONSTANTINOPLE.

The Sicilians, assisted by Philip II. King of Spain, and Card. Tagliavia, built this church about the year 1515, in honour of the blessed Virgin, under the name of Idria, an ancient title much celebrated in Constantinople, whence the picture was brought by the Sicilians. St. Francis Xavier over the first altar on the right is by Qualiatà, St. Rosalia on the next by Valerio,

St. Conrade opposite by Vitale, St. Leo on the other by Pietro del Po, and St. Agatha and St. Lucia on the sides by Ragusa. The high altar is newly repaired, and has a representation of St. Agathus the pope, with some Sicilian saints adoring a picture of the blessed Virgin, painted in fresco by Sciacha, a Sicilian. The statues of St. Peter and St. Paul are by Pacetti. Adjoining is an hospital for the infirm poor of that nation, and their oratory. Farther to the left is the

CHURCH OF ST. NICHOLAS IN ARCIONE.

This church is supposed to be built in the ancient Archimonian Forum, from which it takes its name, corruptly called Arcione. It was anciently a parish-church, but Sixtus IV. gave it to the prior of the Serwiti friars of St. Marcellus; and Benedict XIII. added a convent for the friars of the same order, who have repaired and adorned the church with paintings. The St. Antony of Padua over the first altar on the left, and the St. Francis on the second, are by a scholar of Andrea Sacchi; St. Nicholas and St. Philip on the high altar by Sigismundo of Lucca; St. Lawrence over the next on the other side by Gentile; that on the next by Cav. d'Arpino, and the last by Maratta. The paintings on the ceiling, and the cherubims near the high altar, are by Passeri. Near this church was the house of Martial.

On the left in this street is the church dedicated to St. Mary della Neve, with the house for the Fugliensi monks. The palace Grimani is a design of Fontana.

Returning to the right, in the second street is the college and small church of St. John de Maroniti, so called because the youth of that place, who come to Rome to pursue their studies, reside here. It was founded





Fountain of Trevi



W. Byrne del.

Edwards del.

Trajan's Column

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founded in 1584, by Greg. XIII. and endowed with a liberal income, increased by Card. Caraffa, whose patrimony affords ample support to fifteen students, under the direction of the Roman College, till they are ordained and return home. Service is performed three times a year in this church in Syriac, viz. on the feast of the titular saint, on the 9th of May, which is that of St. Marone their abbot, and on Palm-Sunday. In the street on the left is the Palace Panfili or Cornaro, built after a design of Duca, a scholar of Buonarrotti, and a little farther that of Colligola, where is a flight of stairs by Borromini. Near this is the

FOUNTAIN OF TREVI.

The water of this magnificent fountain is celebrated for its salubrity. The spring which supplies it having been shewn by a young girl to some Roman soldiers, who were seeking for water, received the name of Aqua Verginis; and when its good qualities were known, Marcus Agrippa brought it in a most magnificent aqueduct to his baths. It rises on the Salona estate, eight miles from Rome, into which it was conveyed by the Porta Pinciana. The conduits being ruined, either by accident or otherwise, Trajan repaired them. At that time its fountain did not occupy its present situation, but was near the baths of Agrippa. When Rome was plundered by barbarous nations, this aqueduct was destroyed; and for above a thousand years the city was deprived of this water, till Nicholas V. repaired the edifice and built a fountain, which was perhaps called Trivia from the three places where it discharged itself, and since corrupted into Trevi. But the fountain being too small to correspond with the magnificence of Rome, Clem. XII. at an immense expence, repaired the

aqueducts, and had this grand front executed, after a design of Niccolò Salvi. It was finished under Clem. XIII. and decorated with statues, basso-relievos of marble, and columns of the Corinthian, Ionic, and Composite orders. The statue in the centre represents Oceanus standing on a marine car, drawn by two large sea-horses, guided by Tritons, one full of ferocity and impatience, the other of calmness, as a symbol of the sea, which is sometimes tempestuous, sometimes placid. They are sculptured by Bracci. The statue representing Abundance, on the right of Oceanus, and that of Health on the left, are by Valle. The basso-relievo on the right, with the Emperor Trajan contemplating a plan of the new fountain, is by Bergondi; and that on the left, with the girl shewing the spring to the soldiers, by Grossi. The first of the four upper statues, with the cornucopia, is by Corsini: the second, of Fertility, by Ludovisi; the third, with the grapes and bowl, symbolical of autumn, by Queirolo; and the last, crowned with flowers, by Pincellotti. The two Fames supporting the Pope's arms are by Benaglio. Adjoining to this fountain is the palace of the Duke di Poli, in which are some fine paintings; and on the right is the oratory of St. Mary in Via, where the picture on the altar, representing the Holy Family, is by Trevi-fani.

CHURCH OF ST. MARY A TREVI.

All that is known of the antiquity of this church is, that it was repaired by Belisarius, that celebrated general under Justinian, as a penance for having deposed St. Silverius from the pontificate, in the year 527, at which period it was called in Fornice, signifying an arch of the Aqua Vergine. This was formerly a parochial church,
and

and united with that of St. Marcellus, but has since been granted by Greg. XIII. to the ancient Cruciferi friars, who in 1571 repaired it after a design of Duca; but Innocent X. suppressed this order, and gave it to the ministers of the infirm. The fine paintings on the cieling are by Gherardi; those around the Crucifix by Francesco Bolognese, St. Camillus by Serenari, the Crucifixion on the next altar by Palma, the picture on the high altar by one of this order, the Nativity by a scholar of Palma, and the Magdalen on the last by Scaramucci. In the sacristy, in an oval, is represented a miracle by Gherardi, and behind the high altar is a Pietà and other works in fresco by Morelli.

CHURCH OF ST. VINCENT AND ST. ANASTASIUS
A TREVI.

Opposite the same fountain is this church, which was granted by Paul V. in 1612, to the friars of St. Jerome, in exchange for one opposite the Quirinal Palace, demolished by order of Pius IV. to enlarge that opening. Clem. IX. after having suppressed this order, gave it to the minor-regulars, who rebuilt the house. In 1600, Card. Mazzarini, in whose parish it stood, erected the noble front after a design of Lunghi. The Crucifixion over the first altar on the right is by Pietro de Pietri, St. Thomas on the second by Procaccini, St. John on the third and the titular saints on the high altar by Francesco Rosa, St. Joseph on the next by Tomasi da Pesaro, and St. Antony on the last by Rosa. This is the parish church, and includes the pope's palace, whence it is called Parrocchia Papale. It contains the intestines of fifteen popes, who died in this palace; a fact which is commemorated on a stone by the side of the high altar.

In the street on the left is the ascent to Monte Cavallo, to the right of which is the ancient convent of Capuchin friars, inhabited by the pope's attendants. Opposite to it is the

DATARIA APOSTOLICA.

Urban VIII. having rendered the ascent to this hill, anciently called Clivus Salutaris, more easy, erected this habitation for the Datario Apostolico, with the offices for registering the investiture of benefices and ecclesiastical dignities, together with accommodations for some ministers and officers. Clem. XIII. repaired and enlarged it after a design of Cav. Pofi, extending it to the first entrance of the

PONTIFICAL OR QUIRINAL PALACE ON MONTE CAVALLO.

This hill takes its name from the Quirinal Temple, which stood near it, but is now called Monte Cavallo, from the two magnificent and highly colossal statues facing the palace, in the attitude of taming two large horses. These statues were brought to Rome from Alexandria by Constantine the Great, and put up in his baths, near this spot, but were removed by Sixtus V. to adorn this place. From the inscription they bear, they were supposed to be the work of Phidias and Praxiteles in emulation of each other, to represent Alexander the Great taming his Bucephalus; but as those sculptors were prior to Alexander, they are thought either not to represent him, or to be the work of more modern artists, who have assumed their name and credit. The present pope has had the pedestals altered to a larger angle, the hinder part being contiguous, in order to set up the Egyptian obelisk,



Edwards del.

W. Byrne sculp.

Cardinal's Palace

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obelisk, found near the mausoleum of Augustus, between the horses' heads.

The pontifical palace was begun by Paul III. on account of its elevated situation and the salubrity of the air; whereas that of the Vatican lying low and damp, is rendered unhealthy in summer by the vapours, so dangerous in the country round Rome. Greg. XIII. carried on the work with great magnificence, placing it under the direction of Ponzio, and afterwards of Mascherino, who executed the noble stair-case, adorned with columns in the manner of the celebrated palace of Caprarola by Vignola. The portico, the gallery, where the clock is placed, and the noble apartments, are by Fontana, who executed them under Sixtus V. and Clem. VIII. and the whole was completed under Paul V. particularly the grand hall, the chapel, and the gallery of benediction, by Maderno. The garden was surrounded with strong walls by Urban VIII. and Alex. VII. added the apartments for the attendants in the Strada Pia, after a design of Bernini, which was extended by Clem. XII. to the four fountains. The statue of St. Peter over the principal door is by Maderno, that of St. Paul by Bertholot, and that of the blessed Virgin by Ferucci. The court-yard of this magnificent palace is surrounded with a portico one hundred and fifty feet long and seventy-five broad, to the right of which is the pontifical stair-case, consisting of two branches, one leading to the hall and the pope's apartments, the other to the chapel, where he officiates in public. The other flight of steps leads to the private apartments. On the front is a clock, with an image of the blessed Virgin and Child giving their benediction, in Mosaic, by Conti, from the picture of Maratta. In the grand hall, where the public con-

histories are held, is a perspective by Tassi, with the Virtues coloured by Gentileschi, and several cartoons of sacred history by Andrea Sacchi, Pietro da Cortona, and Ciro Ferri, for models to the inferior cupolas at St. Peter's. The chapel in form of a Greek cross was painted by Guido, as also the Annunciation on the altar. The other pictures are fine productions of Albani. In the following rooms on the side next the garden are several paintings in fresco on the walls. The other pictures are also esteemed, particularly a St. John the Baptist by Raphael. In the room called the Madonna is the large picture of the Virgin by Maratta, from which the Mosaic under the clock was executed. In the apartments built by Greg. XIII. are several gilt cielings and friezes, by Cav. d'Arpino, who has also painted various histories, in one of the chapels, of St. Gregory the Great. The small gallery near it was ornamented by Urban VIII. with designs of his buildings, accompanied by fine views and landscapes by Bolognese. After passing some other rooms, we meet with a picture of the blessed Virgin with a sleeping Christ by Guido. The grand gallery is ornamented with events of sacred history, painted by order of Alexander VII. and the cieling is finely carved. The Nativity on the principal side between the two small doors was painted by Maratta. Over the first window is the Creation of Man, painted in fresco by Egidio Scor: and in the first pier is the driving of Adam and Eve from Paradise, in the same, by Canini. The sacrifice of Abel in the oval of the second window is by the above Scor; and the Ark of Noah in the next pier by Paul Scor, his brother, who also painted the Deluge in the other oval. The sacrifice of Abraham in the pier is by Canini, Isaac and the Angel by Bolognese, Jacob and Esau in the last pier by Chiari,

Chiari, and Joseph sold by his brethren in the last oval by Bolognese. Joseph receiving his brethren, painted on the next side, is by Mola; the burning bush in the first oval towards the quadrangle by Bolognese, the passage of the Red Sea between the windows by Miele, the promised land in the other oval by Bolognese, and another history of the passage of the Red Sea, coloured by Borgognone. Gideon taking the dew from the hair of a goat in the oval of the third window is by Salvator Rosa, and David with Goliath in the next space by Baldi. The Judgment of Solomon in the third oval is by Carlo Cesi, and the history of Cyrus coloured by Ciro Ferri, who also painted the Annunciation in the last oval. The figures and ornaments of chiaro-scuro that unite the above paintings are by Chiari, Canini, and Cesi; and the perspective and columns by the two Scors. Benedict XIV. decorated this gallery with several vases of fine china on gilt pedestals. The apartment by the chapel called principi is adorned with excellent pictures, and the frieze painted by Cati da Jesi, except the small room towards the gallery, painted in fresco by Annibal Caracci. This apartment leads to the pontifical hall, which is richly decorated, the cieling carved and gilt, and the pavement composed of various marbles. On the frieze are painted histories from the Old Testament by the best painters of the time. The part towards the chapel, and that opposite are by Lanfranco, and the two others by Carlo Veneziano. The basso-relievo of marble, with Christ washing the feet of his Apostles, is a celebrated work of Landini. The Angel on the right of the pope's arms is by Bertholot, the other by Pietro Bernini. The pictures and the cartoons are designs of Carlo Maratta, for the
Mosaic

Mosaic in the cupola of the Presentation chapel in St. Peter's; and the picture of St. Petronilla is an original of Guercino. This is now removed to Paris. The noble chapel adjoining is ornamented with gilt stucco, after a design of Algardi and other celebrated artists. Descending to the large quadrangle on the same stairs is a fine ancient picture by Melozio. This picture was in the now demolished church of the Apostles, and its history is explained in an inscription. At the foot of the stairs are the iron gates leading to the garden added to the palace by Urban VIII. who levelled that part of the hill, and laid out the walks and flower-gardens. Succeeding popes have adorned it with statues and surprizing fountains, with water-works artfully disposed under ground, so as to assail the unguarded spectator. Among the rest is a contrivance for playing the organ by water. Benedict XIV. built the casino of repose after a design of Fuga, adorning it with paintings and scarce monuments of antiquity, and the front with a quantity of busts. The cieling in the room to the right, together with the four ovals, are painted by Pompeo Battoni, and the two landscapes by Orizonte. The cieling of the room to the left and the ovals are by Masucci, and the perspective by Pannini. In the angles stand fine specimens of ancient china, well arranged, and here, in November, 1744, the same pope received Don Carlos, then King of the Two Sicilies, and afterwards Charles III. of Spain. Returning to the piazza, on the left is the

PALAZZO DELLA CONSULTA.

This palace was built by Clem. XII. after a design of Cav. Fuga for the Tribunale della Consulta, with accommodations

modations for the secretary, under secretary, secretaries of briefs, and other officers. On the right of the entrance are the quarters for the Cavalleggieri, and on the left for the Cuirassiers.

CHURCH AND MONASTERY OF ST. MARY MAGDALEN.

Opposite the second door of the palace is this monastery of the Dominican nuns, founded in 1581 by Magdalen Orfini, a noble lady, who was herself the first that entered it, under a more rigorous discipline than any monastery of this order. The church was entirely rebuilt by Clem. XI. The picture on the high altar is by a scholar of Caracci, and the frescos by Garzi.

Near this is the church and monastery of St. Clare delle Capuccine. This spot was given to the nuns of St. Clare in 1575, by the princes of Arragon, who with the charity they collected built the church and monastery. These nuns cannot possess any property; and are never seen with their faces uncovered, even by their relations. Andrea Brugiotto, a bookseller who is buried here, left thirty crowns a month to buy bread. St. Francis over the door and St. Clare on the side are painted by Cav. Roncalli, as is the Coronation of the blessed Virgin on the upper part of the church. The Crucifixion on the middle altar is by Venusti, and the paintings on the other two by Conte.

Between these two monasteries formerly stood an ancient temple, since stripped of its marble ornaments to form the steps of the Ara Cœli. It was supposed to be the same as that built by order of Numa in honour of Romulus, and called Quirinus or Curius, from the name of a Sabine city, or from the word Curis,

Curis, a Sabine word for a spear or lance, the principal weapon used by them in war.

STRADA PIA SUL QUIRINALE.

The general opinion of antiquarians is, that this celebrated hill took its name from the above temple, though others refer it to the Quirini who came from Cures, a Sabine city, with Tatius, and fixed their residence at Rome, in the fifth year of the reign of Romulus, in order to revenge the rape of the Sabine women, when he took the rock by treachery, by means of the governor's daughter Tarpeia; after which, in the hottest of the conflict, a peace was brought about in consequence of the women, who had become wives of Romans, throwing themselves between the combatants. This hill was the first that was joined to Rome, being taken in at that time, and inhabited by the Sabines. Numa, successor of Romulus, fixed his residence there, and built a temple, as before mentioned, with three cells, called Campidoglio Vecchio.

The fine street on this hill is above a mile in length, and was formed by Pius IV. from whom it takes its name. It was anciently called Alta Semita, where some very remarkable edifices have left those ruins which have employed a former part of this work. Among these vestiges of antiquity are the stables called

SCUDERIA PONTIFICIA.

Urban VIII. enlarged this place by destroying some remains of an ancient temple, supposed to be that of Health, which stood near the statues, and to a fine fountain, since demolished by Innocent XIII. to erect this new building for stables, which was begun from a design of Specchi, and finished by Clem. XII. after a design of Fuga.

Fuga. It is divided into three parts, with places for one hundred and twenty-eight horses, as well as accommodations for grooms and quarters for soldiers. Near this is the Colonna garden, which will be described hereafter, together with the palace. On the other side of the street is the

PALACE ROSPIGLIOSI.

This magnificent palace was begun by Card. Scipio Borghese, after a design of Ponzio, and finished by Card. Mazzarini, after designs of Vansanzio, Maderno, and Venturi, upon the ruins of the baths of Constantine, but is now in the possession of Prince Rospigliosi. Here were found the astonishingly fine statues and horses on the neighbouring hill, and that of Constantine now in the portico at St. John Lateran, as well as the two on the Campidoglio supposed to be his sons, though of coarse sculpture, the fine arts being at that time much decayed. In the principal rooms are many much admired pictures, as the twelve Apostles by Rubens, an infant Jesus with Angels by Albani, a Bacchanal by Poussin, Sampson by Domenichino, St. Philippo Neri by Maratta, Clem. XI. by the same, and many others by Caracci, Guido, Lanfranco, Cortona, and other eminent masters. In the lower rooms are some ancient paintings, and in the gallery over the garden the nine Muses in fresco by Gentilefchi, and a perspective by Tassi. The landscapes and the fable of Psyche in the other gallery are by Paul Brilli and Luigi Civoli. Among the paintings in the small casino towards Monte Cavallo is the much celebrated Aurora by Guido, the two cavalcades on the frieze by Tempesta, and the landscapes by Brilli. The history of Armida finding Rinaldo asleep is by Baglioni, and the same in his car by Passignani. Opposite is the

CHURCH

CHURCH OF ST. SILVESTER A MONTE CAVALLO.

This church was anciently parochial, being given by Paul IV. in 1555, to the regular Theatine clergy, who, with the assistance of benefactors, repaired and adorned it with marble and paintings. St. Silvester in the first chapel on the right is by Nocchi, as are the sides of the second, in which is the altar-piece by Palma. The paintings employed as ornaments to the image of the blessed Virgin in the third are by Geminiani, the fresco by Nebbia; the St. Gaetano and St. Andrew Avellino on the altar in the cross-aisle by Barba Lunga, and the ornaments by a friar of the order. The first paintings round the high altar are by Alberti, except the part towards the choir, which is by Zoccolino, and the figures by Agellio. St. Gaetano in the choir is by Baldi, and the dispute with the doctors by Biagio Betti, copied from an original of Leonardo da Vinci. The Virgin and Child is a fine work of an unknown artist. The Assumption on the other altar in the cross-aisle is a celebrated work on slate by Scipio Gaetani; as are also the four angles of the cupola, painted by Domenichino. The statues of St. John and of the Magdalen are by Algardi; the bust on the monument of Card. Bandini by Finelli, the Nativity in the next chapel by Venusti, and the rest by Raphael da Reggio. The blessed Virgin, St. Dominic, and St. Catharine of Sienna, in the next, are by Albertinelli; the history of the Magdalen on the sides, and the fine landscape, by Polidoro da Caravaggio; and the paintings around by Cav. d'Arpino. The paintings in the last chapel are by Novari, and those over the principal door by Cafelli, except the Angels by Gallètti; those between the windows by Pozzi, and

and the others in the library and the refectory by Botti. Farther on, and on the left, is the

GARDEN AND CASINO ALDOBRANDINI.

This last part of the Quirinal-hill is supposed to have been the celebrated Collis Mutialis, on which was the temple of the Deus Fidius of the Sabines, being an idol brought to Rome by Tatius, worshipped under the names Sancus and Semo, and often invoked in attesting the truth. This spot is now called Monte-magnanapoli, being the ancient site of the balnea Pauli, or baths of Paul, the ruins of which are in the gardens of the palace of Ceva, being built with brick in form of a theatre. The casino in this garden, now belonging to the family Panfili, was repaired by Carlo Lombardo, who added the large entrance with the balcony over it. The building is decorated with basso-relievos, busts, and antique statues, among which is a colossal figure of Rome, found on Monte Cavallo. In the apartments are many scarce and fine pictures, particularly the portraits of Bartolo and Baldo by Raphael; a Bacchanal, a Judith, and a Magdalen, with St. Lawrence and St. Jerome, by Titian; the Coronation of the blessed Virgin, and the Psyche with Cupid sleeping, by Annibal Caracci; another Bacchanal by Bellino, a portrait of a Queen by Leonardo da Vinci, with other portraits by Correggio and Julio Romano, and the celebrated antique fresco, so highly admired for the elegance of its composition, as the most perfect and most beautiful production of the pencil of antiquity. It is called from its late possessor the Nozze Aldobrandine, its subject being the nuptials of a Roman. It was found, together with other curiosities, in the baths of Titus. Behind this is the

CHURCH

CHURCH OF ST. AGATHA DE' GOTI.

This very ancient church was built near the temple of Silvanus by Flavius Ricimerus, a noble Roman consul, and was much celebrated till the time of St. Gregory, as he mentions in his epistles. Being profaned by the Goths, the same pope repaired and consecrated it anew. Leo III. granted it to the Benedictines, and Greg. XIII. to the Olivetans of Monte Vergine. Being again in a ruinous state, it was repaired by Card. Barberini, after a design of Ferrari. In the tomb under the high altar are the bodies of several martyrs, whose inscription it bears. The paintings in the tribune and the middle-aisle, representing the sufferings of the martyrs, are by Peruginio, the scholar of Cortona. The two saints with the image of the blessed Virgin are by Francesi, a Neapolitan, and the monument of Card. Bichi is a design of Dominici. Opposite this church is that of St. Bernardino, with the monastery of the Franciscan nuns. The cupola is painted by Gagliardi; St. Clare, St. Agatha, and St. Antony, over the side door, are by Cav. Baglioni; the others on the side and round the high altar are by Majoli, and St. Helen with St. Diego by Vecchi. Returning to the hill, and on the left, is the

CHURCH AND MONASTERY OF ST. DOMINIC AND
ST. SIXTUS.

This monastery was built by Pius V. for the nuns of the order of St. Dominic, who were first situated near the church of St. Sixtus, by the Thermæ Antonianæ, from whence they brought a picture of Christ, said to be painted by St. Luke, which now adorns the high altar. The monastery being occupied by the offspring of the
first

first nobility, Urban VIII. enlarged it; and rebuilding the church after a design of Vincenzo della Greca, decorated it with marble and paintings. The first chapel on the right is a design of Bernini, and the statues of Christ and the Magdalen by Raggi. St. Peter the martyr in the next is in imitation of that at Venice by Titian. St. Dominic in the third is by Mola, the paintings in the tribune and those on the arch by Canuti Bolognese, the battle by Baldini, the history opposite, and those on the front near the image of the blessed Virgin, by Gentile. The Crucifixion in the chapel to the left is attributed to Lanfranco, the picture in the next is by Allegrini, and the blessed Virgin in the last by Romanelli. Near this spot are the

CHURCH AND MONASTERY OF ST. CATHARINE OF
SIENNA.

This monastery was also built for the Dominican nuns about the year 1563, who at first resided in a small convent near the temple of Minerva, where St. Catharine lived and died; for which reason the church was dedicated to her. It was renewed after a design of Soria, and ornamented with marble and paintings. The Magdalen on the first altar to the right, and those round it, are by Luti; the second altar-piece by Garzi; St. Dominic raising a child on the third by Piccini, and the frescos by Vasconio. The high altar is a design of Melehiorre Casa, who sculptured the relievo of St. Catharine. The other basso-relievos are by Bracci, the paintings by Rosa, and the ovals by Garzi. The Virgin in the next chapel is by Passeri, the paintings around the chapel near the sacristy by Speranza, and those under the arch by Ruggieri. The three Angels are by Corgna, the paintings around

by Gio. Paolo, and the St. Nicholas in the last by Nelli. The cieling of the church is painted by Garzi, and the two statues of stucco in the portico by Roffi.

TORRE DELLE MILIZIE.

This large tower, built as is said by Innocent III. who was of the house of Conti, to defend the palace of his family, which stood here, forms a part of the above-mentioned monastery. Others say it was built by Greg. IX. It is called Milizie from an edifice of Trajan that stood near his forum, though believed by others to have stood elsewhere, as we shall mention in its place. In the garden of the palace of Ceva, on the declivity of the hill, are the ruins of the baths of Paulus Æmilius, in the form of a circus; and on the other side near the Tre cannelle is the

ORATORY OF ST. MARY DEL CARMINE.

This edifice belongs to a confraternity associated in honour of the blessed Virgin, under the title of Mount Carmel. Some years back it was destroyed by fire, but is since rebuilt in a good stile of architecture by voluntary contribution, and decorated with stucco and good paintings. Near this spot is the magnificent

COLUMN OF TRAJAN.

This grand, this stupendous column, was erected in the centre of the celebrated Forum of Trajan, by the senate and people, in honour of that emperor. It was the work of the celebrated architect Apollodorus, and is admirably sculptured in basso-relievo with his battles in the Dacian war, against Decebalus and others. On the summit was his statue in gilt metal, with a scepter in one hand, and a globe containing his ashes in the other. He died of a
flux

flux in Seleucia before it was finished, when returning from war. This trophy of magnificence, which is composed of thirty-four pieces of marble, is one hundred and twenty-eight feet high, and furnished with a hundred and eighty steps within, and forty-three apertures for light. The sculpture of this column is far superior to that of the Antonine; and Raphael, Julio Romano his disciple, and others, have studied from it. The two thousand five hundred figures it contains are near three feet high each, and appear to be sculptured by the same hand. The earth having accumulated round this column, and completely buried its base, Paul III. ordered it to be cleared, and thus exposed to view the following inscription:

“ Senatus Populusque Romanus Imp. Cæs. Divi Nervæ
 “ F. Nervæ Traiano Aug. Germanico Dacio Pont.
 “ Max. Trib. Pot. XVII. Imp. VI. Cof. VI. P. P. ad
 “ declarandum quantæ altitudinis.

“ Mons

“ Et locus tantis Ruderibus

“ Sit egestus.”

Another inscription describes the victories of the same emperor. Donati, in his description of this column, cap. 24, mentions two singular facts here pourtrayed; the first regarding the rage of the Dacian women, who were so exasperated against the Roman soldiers, that, stripping their prisoners, they burnt them to death with torches; the second on the valour and magnanimity of the Romans, who, to avoid slavery, after having burnt the enemy's city, run to meet death, presenting each other with poison, which every one extends his hand to receive, while many are lying dead, and others expiring. In 1588, Sixtus V.

R. 2

ordered

ordered Fontana to repair this column, and set up the statue of St. Peter, of gilt metal, from a model of Tommaso della Porta, in lieu of that of Trajan. Among all the forums in Rome, this was the most distinguished, for its riches, beauty, and magnificence, which exceeded all description. It was designed by that astonishing architect, Apollodorus of Damascus; and the columns of the portico that surrounded it are said to have been of equal height and size to that of Trajan's; so that the astonished spectator imagined it must have been the work of superhuman beings. The cornices and arches around it are asserted by Pausanius to have been of bronze, as were most of the statues that adorned it. This forum, like other squares of that name, was furnished with a basilica, a temple, and a library. The same architect was the constructor of the celebrated stone bridge over the Danube in Lower Hungary, the longest ever seen in Europe, being a mile in length. A man of such rare and sublime talents might expect to enjoy the same favour and esteem with Adrian as with his predecessor Trajan; but the great honour he had acquired created jealousy and envy in that emperor; and as the architect did not understand the art of adulation, he was exiled from Rome, and tyrannically put to death: soon after which the emperor ordered the bridge to be destroyed, under pretence that it afforded an opportunity to the barbarians to invade the empire, though Trajan had strongly fortified it at both ends.

Among other decorations of this forum were an infinite number of statues of great men, collected from all parts of the world by Alexander Severus, many of which were of bronze gilt, together with standards and other ensigns of war. On some of their pedestals were sculptured the
words

words "ex manubiis," importing that they were erected with the produce of the spoils of enemies, to distinguish them from others erected on account of virtue or merit. When Constantius, son of Constantine, came to Rome, and visited this forum, he was struck with the most lively admiration and astonishment at the splendor and magnificence of so vast an assemblage of architectural grandeur, that beggared every pre-conceived idea even of that imperial youth. The celebrated equestrian statue of Trajan, in bronze, adorned the center of the court of the basilica. Ammianus relates, that Constantius boasting he would make a similar statue to that unequalled horse, Ormista, the Persian architect who accompanied him gravely replied, that it was necessary first to make a stable worthy of such a horse. In addition to the temple built by Trajan, Adrian erected a second, which he dedicated to his memory. Dio writes, that in this forum were two libraries, one of Greek, the other of Latin works; but they were removed by Dioclesian to his baths, where by degrees every class of study as well as exercise was concentrated. In this forum the statues of Claudius, Marcus Aurelius, the three Sidonii, and all the nobles who fell in the German war, seemed still to breathe. An Augustus in amber, Nicomedes (King of Bithinia) in ivory, and the poet Claudianus, erected by order of the emperors Arcadius and Honorius, at the request of the senate, formed a part of this august assembly. After this unparalleled magnificence was dilapidated, Pope Simmacus and Boniface III. built three churches and three towers among the ruins, with the scattered stones, and soldiers being lodged there, they were called Milizie. In 1765, a very fine granite column was discovered eight feet and a half below the surface. However, it was not removed,

being above forty feet high, and a house built over it. A fragment of another, eighteen feet long, gave rise too a dispute with the senate, who were desirous to preserve it entire, in consequence of which it was left in its original place.

CHURCH OF THE HOLY NAME OF MARY.

In the same piazza or forum of Trajan formerly stood a small church, dedicated to St. Bernard, under the care of a confraternity of devotees, who paid great adoration to the holy name of Mary. Innocent XI. instituted a new solemnity for the Sunday in the octave of the nativity of the blessed Virgin, to commemorate the liberation of Vienna. And on the following Sunday this confraternity make a solemn procession to the church of St. Mary della Vittoria, and, as they pass the Quirinal Palace, receive the pope's benediction. In 1740 the church was rebuilt after a design of Monf. Alisé, who executed the double cupolla, which would be an ornament worthy of a much larger temple. The St. Lewis on the first altar to the right is by Neffi, St. Ann in the large chapel by Maffucci, St. Joseph in the third by Pozzi, St. Bernard in the next by Ricciolini, and the picture in the last by Lorenzo, son of Maffucci.

CHURCH OF ST. MARY DI LORETTO.

This small church was built in 1507, after a design of Sangallo, and over another of great antiquity, by a company of Italian bakers, together with an hospital for their sick. The cupola is a design of Duca. The Mosaic in the first chapel on the right is by Rosetti, and the Adoration of the Magi is attributed to F. Zuccheri. The next chapel, which is decorated with columns and marble statues, is the architecture of Lunghi. The cele-
brated

brated statue of St. Sufanna is by Fiamingo, the two Angels by Maderno, St. Cecilia by Finelli, and the two pictures by Cav. d'Arpino. The Crucifixion in the next is attributed to Naldini, and St. Charles in the last and the sides by the same. The paintings in the cupola are by Michele, and that over the door by Chiari. To the right is the

PALACE BONELLI.

The front of this noble palace is in the Piazza de' XII. Apostoli. It was built in 1585, after a design of Paganelli, a Dominican friar, but remains imperfect, the noble court being incomplete. It now belongs to the emperor, and is inhabited by the cardinal chamberlain. Here is a select library, open for the use of students and of the public.

PALACE COLONNA.

Among the palaces in this piazza, the most conspicuous is that of the Grand Contestabile Colonna, not only on account of its vast extent, but of the valuable monuments of the arts which it contains, particularly the old and new gallery, though the latter is unfinished. This palace is very ancient. It was begun by Martin V. and finished by Sixtus IV. who granted the use of it to Andreas Peleologus, Emperor of Greece. It was afterwards occupied by Julius II. and by St. Charles Borromeus. The lower apartments are adorned with paintings by Tempesta, Pouffin, and others. Among the many ancient statues, busts, and basso-relievos it contains, the Deification of Homer, some Venuses, a Flora, and Germanicus Drusus, challenge admiration. It is also decorated with many pictures by Pouffin, Guercino, Guido, and Salvator Rosa, and has a

room painted to resemble an hermitage by Scor. On the stairs is a fine statue of a king, a bust of Alexander the Great, and a head of Medusa in porphyry. The grand hall is painted by Lanfranco, and surrounded with portraits of illustrious men of the Colonna family. In the gallery near the hall are various paintings of principal cities. The chief apartment is not only enriched with paintings, but contains much costly furniture, and is decorated with six pictures by Brughels, a Christ by Raphael, a Madonna by Titian, and two fine cabinets or scrutoires, with many antique cameos. The new gallery is one of the wonders of Rome. It was begun from a design of Antonio del Grande, finished by Girolamo Fontana, and sumptuously ornamented with precious marble, columns, and gilt stucco, after a design of Paolo Pofi. It is three hundred and twenty-eight feet long, by fifty broad, and contains many fine pictures. At the farther end is the garden, extending to the Quirinal-hill, the passage to which is by four bridges over the street. In the upper apartments are many other fine pictures, among which the sacrifice of Julius Cæsar by Maratta is particularly admired; the Virgin by Perugino, St. Francis by Titian, Adam and Eve by Domenichino, the Pietà, and the Europa by Albani, and several pictures by Rubens.

COLONNA GARDEN.

This delightful garden is situated on the side of the Quirinal hill, and merits notice not only on account of its pleasant fountains, walks, and statues, laid out on a modern plan, but still more on account of an enormous fragment of a marble frontispiece of most excellent workmanship, which appears to be the remains of some most magnificent

magnificent edifice. Some antiquarians are of opinion, that the tower of Mæcenas occupied this spot, and was the place where Nero played his lyre while Rome was burning. This, however, is erroneous. Others assert that it was the Senaculum of the women, where the matrons used to meet, to consult on their domestic affairs. It is, however, generally supposed to have been the temple of Health. The ancient walls on the side of this garden were, according to Serlio, part of this last-mentioned edifice, which stood on the hill, and was approached by a magnificent portico and flights of steps. Perhaps, however, this portico was merely an approach to the baths of Constantine.

CHURCH OF THE TWELVE APOSTLES.

This church adjoins the Colonna Palace, and is said to have been built by Constantine, near one of his palaces. It was at first collegiate; but Pius II. granted it to the Conventual friars of St. Francis. It has been at various times repaired by popes and titular cardinals, and received the name of basilica on account of its antiquity and the sacred reliques it contained. On this account it was much frequented in the time of St. Gregory, who recited two homilies there, Martin V. rebuilt it from the foundation; and the statues of Christ and his twelve Apostles on the front were executed at the expence of Card. Brancato, who belonged to this order. Sixtus V. enlarged the convent and founded the college, endowing it for twenty students and a superior, and granting it many privileges and an ample income. In 1702, this temple having gone to decay, it was rebuilt with greater magnificence, after a design of Fran. Fontana. Clem. XI. placed the first stone, depositing at the same time various medals

medals of gold and silver, struck in commemoration of this event, and left the friars three thousand crowns to advance the building. Prince Panfilì assigned them about four thousand more, and the rest was defrayed by the order. It is divided into three aisles, the middle one being three hundred and eighty feet long by eighty broad. In the first chapel on the right, which is incrustèd with beautiful marble, are pictures of the blessed Virgin, St. Buonaventura (whose feast is held there), and B. Andrea Conti, by Niccolò la Piccola. The Conception in the second is by Giacchino, and the memorial of Maria Sobieski on the pilaster, and the urn of verde-antico containing her entrails, are by Valle, with this inscription:

“Hic Clementinæ remanent præcordia; nam cor cœlestis
 “fecit, nè supereffet, amor. Mariæ Clementinæ
 “Magnæ Britannæ, &c. Reginæ, FF. Min. Conven-
 “tuales venerabundi PP.”

She died in January, 1735, in the palace Muti, in which her family lived, and was buried in great funeral pomp in St. Peter's. The third chapel, belonging to the family of Odescalchi, is also decorated with fine marble, and a small cupola painted by Nafini. The St. Antony of Padua, whose feast is held there, is by Cav. Luti. Under the altar are the bodies of the martyr Eugenia, and Claudia her mother. The first statue at the entrance of the chapel of the Crucifixion is by Peroni, the other by Guidi. In this chapel are three altars. The paintings on the right, representing B. Salomeo and St. Hyacinth, are by Lucatelli; and that in the middle by Muratori. The martyrdom of St. Philip and St. James, on the high altar, whose feast is held there, is by Muratori; and under it are said to lie part of their bodies. In the well are a
 great

great number of bodies of the martyrs, brought by Stephen II. from the Cemeterio Aproniano, without the Porta Salaria. The picture of the Ascension in the sacristy is by Ricci, and that on the altar by the son of Andrea Sacchi. It also contains many rich silver vases and reliquaries, among which is said to be the leg of St. Philip which Christ washed and kissed, and the tunic of St. Thomas. The precious ostensorio for the exposition of the sacrament was given by the Marchioness Muti, who had it set in all her own jewels, valued at eighty thousand crowns. Near this is the monument of the late pope, Clem. XIV. the celebrated Ganganelli. St. Francis in the next chapel, which belongs to Prince Colonna, and where that saint's feast is held, is by Chiari. The marble monument on the right is sculptured by Grossi, and that on the left by Ludovisi. St. Thomas of Canterbury in the next is by Parasele, and the painting in the last by Sermoneta. The frescos on the ceiling, representing the triumph of the Franciscan order, are the last work of Baciccio; and those in the tribune are by Odazzi. In the small cloister is a large marble vase, which formerly adorned the ancient portico. These friars give lodging to twelve poor widowers, in honour of the twelve Apostles.

PALACE MUTI.

To the right of the convent stands this palace, built after a design of Rossi. In the lane near it is the college and garden of the Conventual friars, and the other palace Colonna, in digging the foundation of which were found statues and ancient Mosaics of great value. Antiquarians have assigned this spot to be the Forum Suarium, for the sale of pigs, some remains of which appear in the Colonna garden,

garden, though commonly reputed the palace of Cornélius. In the street to the right is the

CHURCH OF THE SS. CROCE DE' LUCCHESI.

This church was first dedicated to St. Niccolò di Bari, and called in *porcibus*, by contraction from *porticibus*, or the porticoes of the steps in the Colonna garden. It was rebuilt in honour of St. Buonaventura, with a convent for the Capuchin friars. These being removed by Urban VIII. this church, with the houses adjoining, was, in 1631, granted by the same pope to the monks who were natives of Lucca. By them it was dedicated to the holy cross and the above saint, and repaired after a design of Rossi. In this are two fine chapels, that on the right being remarkable for its variety of precious marble, the painting by Baldi, and the cherubims by Ottone: the other, which is the chapel of the Conception, being a design of Costanzi, and the painting by Puccini. St. Frediano on the right is by Tintoret, and St. Lawrence Justinian on the left by Muratori. The blessed Virgin, St. Jerome, and St. Francis, in the chapel on the other side, are by a scholar of Domenichino; and those on the grand ceiling by Coli and Gheraldi. On the right, towards Monte Cavallo, is the

CHURCH AND MONASTERY OF ST. MARY DELL' UMITA.

This church was built in 1603, for the Dominican nuns, by Francesca Orfini, in honour of the humility of the blessed Virgin. The front is a design of Fontana, the basso-relievo by Felice, a scholar of Guidi, the statue in the church by Raggi, St. Dominic and the other paintings in the first chapel on the right by a scholar of Allegrini, that

that on the high altar and those in the tribune by Nappi, St. Michael by Allegrini, the sculpture in the other by Cavallini, and the paintings around by Cerruti.

CHURCH AND MONASTERY OF ST. MARY DELLE
VERGINI.

This church and monastery were built in 1604, by some pious persons, and given to the Augustin nuns, who have lately decorated the high altar with fine marble and sculpture, after a design of Rossi. The Assumption and the frescos around are by Geminiani, the statue of St. Joseph and that of St. Augustin by Carcani, the basso-relievos by Cavallini, and the painting on the altar on the left by Mercati da Borgo. Returning to the piazza de' SS. Apostoli, and on the right, is the

PALACE ODESCALCHI.

Opposite the church is this magnificent palace, built after a design of Bernini, now in the possession of the Duke of Bracciano. Its extent was afterwards doubled, after a design of the same architect. The apartments are adorned with ancient statues, busts, pictures, and other curiosities. But its most remarkable treasure is the admirable museum of medals, gems, and cameos, of inestimable value, formerly the property of the Queen of Sweden, among which is a bust of very singular workmanship, in oriental agate, near a foot high, by six inches broad, with the head of Alexander the Great, and his mother Olympia. In the portico are the statues of Maximinus, Claudius, Ceres, Apollo, and one unknown; and at the foot of the stairs that of Thalestris, Queen of the Amazons. In the lower apartment are eighty-four columns of various precious marbles, with several busts
of

of emperors. In the first room is a scarce statue of Cleopatra, one of Julius Cæsar, Augustus, Adonis, an ox and a cow, a Faun, and a bust of D. Livius by Baratta. In the second are the statues of Apollo and the Muses, and columns of giallo-antico, bearing the busts of the twelve Cæsars. In the third are two columns of verde-antico, and the fine statue of Clytia changed by Apollo into the flower heliotropium, a fable founded in that flower constantly turning to the sun. In the fourth are the statues of Castor and Pollux, a Venus finely sculptured, the drapery of which is very delicate, the busts of Alexander the Great, Antinous, and Pyrrhus, two Cupids by Guidi, and two columns of alabaster. In the fifth a statue of Cæsar, with the body of agate and the rest of bronze gilt; another of Augustus, with the body of oriental alabaster; a statue of Ptolemy, King of Egypt; two of Venus, a bust of the Queen of Sweden, two columns of agate, a small statue of Seneca, an ancient sarcophagus, used as a fountain, and two columns of marble decorated with flowers, in very fine stone. Among the curiosities in the small garden, the bronze head of Alexander the Great and an ancient altar are the most remarkable.

In the apartments up stairs are five cartoons by Julio Romano, representing several actions of Jupiter; three pieces by Rubens, the martyrdom of St. Apollonia by Bonatti, some landscapes by Bonavilla, and a fine portrait of Gustavus, the father of the Queen of Sweden. In the anti-chamber, among other pictures, is a Virgin and Child by Albani, two Venuses and the Adulteress by Titian, a Bacchanal by Maratta, five historical pieces of Cyrus King of Persia by Rubens, a portrait of Sir Thomas More by Vandyke, five pieces representing fables
by

by Correggio, and twelve more much admired paintings by Paul Veronese. In the winter apartment are thirty-six pieces of tapestry, wove with gold, representing the history of Cæsar, Mark Antony, and Cleopatra, eight of which are designed by Raphael, twelve by Julio Romano, and the rest by Rubens. In the street to the right, before entering the Corso, is the

CHURCH OF ST. ROMUALD, AND HOUSE OF THE
MONKS OF CAMALDOLA.

In the reign of Greg. XIII. these monks built this small church in honour of their founder, who is finely painted on the high altar, attended by some of his monks, by Andrea Sacchi. The flight into Egypt is by Turchi, and the Martyrdom opposite by Pavone. In the street to the right of the church of St. Mary di Loretto is the

ARCO DI VENEZIA.

This arch, which joins the Venetian palace, was built by Paul II. for the accommodation of the popes, who resided there, that on any sudden tumult they might escape to the Campidoglio, which was then fortified with strong towers, which still remain in the friars' convent, and are called the pope's apartment. Next this is the

CHURCH OF ST. MARK.

This church is very ancient, and we read that St. Mark, who in the time of Constantine was made pope, was ordained priest there; from which it is supposed this was at first a private oratory, and that the saint built a considerable church in 336, which Constantine enriched with silver and endowed with an ample revenue. In 830, Greg. IV. rebuilt it from the foundation, with three
aisles

aisles supported with antique columns, and decorated the tribune with a Mosaic. It has been many times repaired and adorned by its titular cardinals; and lastly, Card. Quirini, a Venetian, ornamented the whole with marble, and added the present high altar, where the body of the titular saint, as well as those of the Persian martyrs Abdon and Sennen, and some reliques of St. Mark the Evangelist, are preserved. The first painting on the right in the middle aisle is by Mola, the second by Allegrini, the third by Canini, and the last by Cortese, as is the first on the other side; the second being by Canini, the third by Allegrini, and the last by Chiari. The two new paintings are by Bicchierari. All the paintings in the side aisles are by Cav. Gagliardi, the battle-piece over the door by Cosmo (a Jesuit), the cherubims and the other frescos by Gagliardi. Returning to the front door, the first altar-piece on the right is by Palma, the second by Gentile, the third by Maratta, the fourth by Gagliardi. St. Mark in the chapel of the sacrament is by Pietro Perugino, the architecture by Pietro da Cortona, and the other paintings by Borgognone, as are each side of the tribune; the holy Evangelist in the middle being by Romanelli. The two altar-pieces beyond the sacristy are by Mola; the third, of St. Martin, is by Ciro Ferri; Giovanni Barbarigo is by Cav. Mazzanti, who painted the blessed Virgin over the baptismal font; and the frescos of Prudence and Innocence, and those around, by Maratta. The sculpture of the monument of Card. Vidman is by Fancelli, that of Card. Bragadino by Raggi, and that of Card. Basadonna by Carcani. The basso-relievos of stucco over the columns are by other artists.

Against the side of this church is a chapel dedicated to the blessed Virgin, erected by one of the ambassadors,
adorned

adorned with marble and stucco gilt, after a design of Contini. The blessed Virgin on the altar is by Gagliardi; the Angels and other sculpture by Carcani; the Nativity by Bolognese, the Annunciation by Alberti, and the flight into Egypt, and the Assumption by Bolognese. Near the side door is a fountain, with a fine basin, found in a vineyard without the walls, near the church of St. Lorenzo. On the left in the street opposite the church is the oratory of St. Gregory Thaumaturgus, and at a little distance the

HOUSE OF PIETRO DA CORTONA.

The house of this celebrated painter is principally noticed on account of its excellent architecture, some part of which is still preserved, particularly the large window, the door, the small portico, and court-yard, which he formed of the Doric order. This is in the vicolo called Petacchia, on the left of which is the

PIAZZA DI MACELLLO DE' CORVI.

In this square, which is very small, a market is held for meat and vegetables. Opinions are various concerning the origin of the name of this place. It is far from improbable that it was derived from the house Corvina, which many affirm to have stood in this vicinity. The sepulchre of Caius Publicius Bibulus, Ædile of the Plebeians, on the angle of the ascent called Marforio, is worthy of notice, though its inscription is almost defaced: "Cajo Publicio L.F. Bibulo, Ædil. Pleb. honoris virtutis, que causâ, Senatûs Con. Populique jussu, locus monumento, quo ipse, posterique ejus inferreuter publicè datus est." Whence it should appear that in consideration of his virtues and public conduct while Ædile in the 545th year

of Rome, a sepulchre was granted to him and his descendants (contrary to custom) within the city. But Nardini only says, a public place was assigned him, but whether in or out of Rome, the inscription does not determine. In the neighbouring lane is the church called Lorenzolo, because it has never been enlarged from its original size. On the altar is a painting by Alberti. To the left is the

CHURCH AND MONASTERY DELLO SPIRITO SANTO.

This church and monastery were built in 1432, by a Roman lady of the family Capranica, for the Lateran canoneſſes, instituted in 813. It has been since granted to those of St. Augustin, who were under the protection of the King of France, as grand master of the order of the Holy Ghost, to whom this church is dedicated. In 1582 they repaired and decorated it with gilt stucco and paintings. Those in the chapel of the blessed Virgin are by Croce, the others in the chapel of the Crucifixion by Vecchi, those around by Mario Arconio, and that on the high altar by Garzi.

Beyond this is the church and conservatory of St. Euphemia, for poor orphan girls, erected by Card. Baronio, who furnished it with proper mistresses to teach works adapted to the sex, and religious exercises. Farther on is the

CHURCH OF ST. MARY IN CAMPO CARLEO, AND THAT OF ST. URBAN.

This small and obscure church was anciently parochial, and called in Campo Carleo, from the palace and piazza of Carlo Leoni; and Spolia Christi, from an image of Christ represented as stripped by the Jews. The painting
on

On the wall of this church is by Milani. In the street on the left, called Strada Alessandrina, is the church and monastery of St. Urban, built in 1264 for the nuns of St. Clare, called Cappucinelle, to which are admitted, by the intervention of the Card. Baronio, the poor girls of St. Euphemia, who are desirous of becoming nuns of this order. The Annunciation on the first altar on the right is attributed to Muziani. St. Urban and St. Clare on the high altar are by Ceccarini: and St. Charles, St. Nicholas, and St. Francis, by Ottavio Padovano. This street is called Alessandrina from a cardinal of that name, nephew of Pius V. who built the first of the houses that formed it. In the middle of this street is a fine portico supported by two columns, a design of Mario Arconio, a painter and architect, to whose house it formed the entrance; and near the end of the same street, towards the Temple of Peace, is the

CHURCH OF ST. AGATHA DE' TESSITORI.

This church was anciently called in Macello Martyrūm, because near that spot stood the temple of Tellus, where great numbers of Christians were butchered; and, according to tradition, the well within the church contains their bodies. At first it was dedicated to St. Mary degl' Angeli; but in 1517 it was granted by Leo X. to the company of weavers, who gave it the title of St. Agatha, their patroness. Nearly opposite to this are some noble remains of the temple of Pallas, beautifully decorated with columns of the Corinthian order. On the top Pallas is represented with her helmet and shield in half-relievo; but this edifice is now very much ruined, and half buried in the earth.

The Forum of Cæsar, which stood near this spot, was separated from that of Augustus by a single street. On one side of the sumptuous basilica in this forum, Cæsar built a magnificent temple to Venus Genetrix, from whom he pretended to be descended, through Iulus the son of Æneas, for which reason a celebrated statue of that goddess was set up therein, and another sent to Cleopatra. Before the temple stood the equestrian statue of Cæsar of bronze gilt, with an effigy, by Lysippus, of his very singular horse, that would carry no other rider than Cæsar, and had nails on his fore hoofs in the form of human fingers. Among many other fine statues was one of Cæsar armed with a coat of mail; and among the most celebrated pictures, that of Ajax and Medea, by Timomachus of Byzantium, which was sold for eighty talents. Pliny asserts (lib. ix. cap. 34), that Cæsar dedicated to this goddess a cuirass of perle Britanniche, and six other jewels of great value. Suetonius informs us that this forum cost above two millions and a half, which Pliny confirms.

The Forum of Augustus was behind the church of St. Martina, but was very small, because that emperor was averse to obliging owners of houses to abandon their habitations. His motive for building it arose from the number of debates, for which the other two forums were not sufficient. The temple of Mars was made use of for this purpose before it was finished, and a mandate was issued, that here all public causes should be speedily brought to trial and decided. He also ordered the senate to meet in this forum, when they were to deliberate on war, or to receive the conquering generals, who returned triumphant to Rome, loaded with spoils and the dazzling insignia of victory. It was surrounded on two sides with porticoes,

porticoes, and, together with the temple, was, both within and without, decorated with an infinite number of statues of gods, kings, and Roman generals, from Æneas down to Romulus, including all the generals who had triumphed, arrayed in their triumphal habits. The basilica was equally worthy of admiration. It contained two very fine tablets, on which were painted an army drawn up in battle array and a triumph. The temple of Mars was circular, and built in consequence of a vow of the same emperor to avenge Cæsar; but Suetonius declares it was built on occasion of the battle of Philippi against Brutus and Cassius. It was adorned with the statues of the gods, and above the cornice were hung the arms and spoils of the enemy. In this edifice were an Apollo in ivory, and two pictures by Apelles, one representing Castor and Pollux, together with Alexander the Great; the other a figure of war, whose hands were tied behind, with Alexander triumphant. This forum was restored by Adrian; and, as Pliny writes, was deemed one of the four most magnificent edifices of Rome, and the finest building of that emperor. Near this is the

CHURCH OF ST. QUIRICUS AND ST. JUDITH.

The two martyrs to whom this church is dedicated were mother and son. Of its origin and history nothing more is known than that it was a collegiate church, and in a ruinous state when Sixtus IV. rebuilt it and granted it to some canons, who being afterwards reduced to a small number, Benedict XIII. transferred it to the Dominican friars, who have the cure of the parish. The picture of St. Mary and St. John is by Speranza: the others are of little account. On the left is the

ARCO DE' PANTANI, AND MONASTERY OF THE
ANNUNCIATION.

This arch was anciently called Pantani, from the bogs or marshes near which it stood. It is composed of uncommonly large stones, and extended nearly to the church of St. Adrian. It was called Forum Nervæ; and, because it led to the Forum Romanum, Forum Transitorium, being adorned with a superb portico, one part of which was destroyed by fire. There still remain some very large fluted columns of Grecian marble, with their capitals and architraves of the Corinthian order, which now support the tower of the monastery. Domitian began this forum in order to rival those of Cæsar and Augustus. Nerva enlarged and adorned it, and from him it took its name. Lastly, it was decorated with fine statues and bronze columns by Alexander Severus. It is said to have been dedicated to Nerva by the senate, after his death, in commemoration of his virtues, he having reigned but one year. On these ruins are built the church and monastery for the monks of St. Basil, afterwards granted to the Knights Templars. In 1562 Pius V. transferred it to the Neophites, who live under the regulations of St. Dominic; for which reason the church was dedicated to the Annunciation, of which a painting adorns the high altar, from an original of Guido. St. Basil, with St. John the Baptist and St. John the Evangelist, are by Consolano, and the frescos by Tullio.

Opposite this edifice is the palace Grillo, adorned with a tower and a celebrated fountain, whose water is remarkably salubrious; and in the street is the Irish college,
built



Remains of the Forum of Nerva & Temple of Pallas



W. Byrne del.

Edwards del.

Ruins of the same Forum

Published at the Art directors Aug¹²th 1798.



built in 1628 by Card. Ludovisi, who bequeathed to it an income of one thousand crowns, and a vineyard at Castel Gandolfo. Returning to the street opposite to this edifice is another tower, called Torre de' Conti, built in 858 by Nicholas I. who was of that family. He was much pleased with the security it afforded, there being no fortrefs at that time in Rome. A little farther is the Piazza delle Carrette, and on the right is the conservatory of poor mendicant girls.

Opposite this, and towards the church of St. Peter in Vinculis, was the ancient Vicus Sceleratus, so called on account of the more than savage inhumanity of Tullia, daughter of Servius VI. and wife of Tarquin the Proud, who so eagerly desired to reign, that not contented with having caused the death of her father, she ordered the coach in which she was sitting to pass over his murdered body, which lay in the middle of the street. Near the upper end of it is the

CHURCH OF ST. ANDREW IN PORTO GALLO, AND ST.
PANTALEON AI MONTI.

This small church, now corruptly called in Porto Gallo, was anciently called by the general name of this part of Rome, ad Busta Gallica, perhaps from the Gauls who were there entombed after the slaughter of that people by Camillus. It was anciently parochial; but in 1607 was granted to the confraternity of hucksters. In the lane to the left is the small church of St. Pantaleon, anciently parochial, and at first possessed by some monks of St. Basil. But Benedict XIV. granted it to a confraternity, who have placed on the high altar a picture of the blessed Virgin, copied from one worshipped at Genzano under the title of Buon Consiglio. In the garden of

the church of St. Biagio (or St. Blaize), now united to that of St. Pantaleon, many statues and other precious antiquities, since removed to the Farnese palace, as enumerated by Fauno, were found in an urn, in the year 1565; particularly a Faustina of chalcedony, with a pedestal of the same; a terminus without a head; the goddess Nature, with a pedestal of agate; another and a Mercury of the same materials; a Cupid, a Venus and Cupid sleeping, and a figure of Silence, all of yellow amber; a figure of black amber, with the pedestal broke; a large Jupiter, and one smaller, of agate; another, with a pedestal, and one smaller, of chalcedony; a Venus, two of the goddess Nature, of the same stone; a Jupiter of lapis lazuli, a Mars of chalcedony; a Silenus, a very fine Domitian, another of that emperor, and a Trajan, all of agate; a figure of crystal, with a pedestal; two heads of chalcedony; a Monkey, a head of Alexander, a head of Socrates, a small head, and the head of a poet, all of the same stone; a head of crystal, a mask of jasper in three pieces, a large mask, two smaller, and a Tiger, all of chalcedony; a Lion of black amber, an Eagle with a ball of agate, a small Elephant of amber, a little Dog of chalcedony gnawing a bone, a little Pig of soft stone; two vases, a cup, two small vases, and three more broken in several pieces, all of agate; a round piece of chalcedony, not worked, a ball of yellow amber, a piece of white coral, a ball of fine stone, a medal with figures, a spoon of chalcedony, a small silver vase for perfumes in two pieces, two large apples of crystal; the pillars of Hercules, a branch with a leaf, a pedestal, a small vase, four cups, two spoons, a small broken chain, a ring engraved with a victory, and many more fragments, all of crystal.

Further

Farther to the left is the ancient parochial church of St. Salvatore ai Monti, with the college of the Neophites; and near it is the

CHURCH OF ST. MARY DE' MONTI.

This church was built about the year 1579, after a design of Giacomo della Porta, in consequence, it is said, of a miracle performed here by the blessed Virgin. Its expence was defrayed by the pious contributions of an immense concourse of people, whose devotion soon furnished sufficient funds to build this fine church and sacristy, and pension a number of priests to officiate there; the name of Monti being added because it stands between three hills. It is decorated with marble, gilt stucco, and good paintings. Those in the first chapel on the left, dedicated to St. Charles, are by Giovanni da St. Giovanni: the marriage of Cana over the door by Guidotti. The Pietà in the next chapel is copied by Lorenzo of Bologna. The scourging is by Lattanzio, the carrying the cross by Nogari, and the Resurrection, with the other frescos, by Lombardelli. The paintings on the high altar and the cupola are by Consolano, the blessed Virgin and the Visitation of St. Elizabeth by Croce, the Assumption by Guidotti, the Nativity by Muziani, the history around by Nogari, and the rest by Nebbia. The Annunciation in the last chapel, with the rest, are by Durante Alberti; and the other paintings around the church by Consolano. By the side of this edifice is the

COLLEGE FOR THE NEOPHITES AND CATECHUMENS.

This college was built in 1635, by the Card. St. Onofrio, brother of Urban VIII. after a design of Vecchi, to instruct

instruct Catechumens, and Neophites. The above church and college were lately granted, together with all their income, to the clergy called Pii Operari.

In the lane opposite is the monastery of the Cappuccinelle nuns, with the church dedicated to the immaculate Conception, in which is a picture by Romanelli. In the small piazza on the side is the

CHURCH OF ST. MARY DEL PASCOLO.

This small church was first dedicated to St. Sergius and St. Bacchus, and was then parochial; but an image of the blessed Virgin, found concealed behind the plaister of a wall, and by order of Clem. XI. cut out and brought to this church, has since changed its name. Here are lodged some priests, and the Resident of the Rhodians, who officiates according to the rules of that church. The paintings around the church are by Ceccarini, and the two altar-pieces of St. Basil, and of the saints Sergius and Bacchus, are by Stern. The fountain in the small square was erected by order of Sixtus V. to supply this part of Rome with water.

On the right of the street of the nuova suburra is a small church, called St. Saviour, now in the cure of the confraternity of St. Francis di Paolo, and where is preserved the body of St. Severus. In the Strada Urbana is the

CHURCH OF ST. LAWRENCE IN FONTE.

This church is much celebrated, being built over the prison of that saint, near the house of St. Hippolitus, a Roman knight, who had him in custody, and, together with Lucillus, whose fight he restored, was converted by that pious deacon: upon which they were both
baptized,

baptized, water having miraculously sprung up in consequence of the saint touching the earth with his finger. Hence the church took its name in Fonte. The fountain is still preserved, and its water drunk by the devout. The painting on the high altar is by Speranza, who executed the other paintings, except the Bishop and St. Francis, which are by Cav. d'Arpino; those in the first chapel are by Cipolla. Urban VIII. granted this church to the confraternity de' Cortegiani, who erected the adjoining hospital for their brethren. On the left, toward the tribune of St. Mary Maggiore, is the

CHURCH AND MONASTERY OF ST. LAWRENCE IN
PANISPERNA.

Various opinions have been given concerning the etymology of this name, yet none of them are satisfactory. This church, according to ecclesiastical writers, is built on the site of the Olympian baths, where this pious deacon was roasted alive on a gridiron, though the time of the foundation is uncertain. It was one of the twenty privileged abbeys of Rome, and Anastasius II. repaired it about the year 498; but its principal repair was in 1300, by the family Gaetani, when it was granted to the nuns of St. Clare; and Leo X. annexed to it the title of Cardinal. It was all renewed in 1575, and decorated with marble, gilt stucco, and paintings. St. Clare in the first chapel is by Maffini, the Sts. Crispin and Crispinian in the second by Gio. Romano, the third by Ranucci, the Martyrdom of the saint on the high altar by Pasqual Cati, St. Michael over the door of the sacristy unknown, that over the other door and those around the church by Bicchierari, St. Bridget by Montanari, and St. Francis in the last by Niccolò la Piccola. St. Bridget often frequented this
church

church during her stay in Rome; and an arm of the martyr is said to be preserved there, as well as part of the bodies of the Sts. Crispin and Crispinian.

Having visited the prison of the saint and the place of his martyrdom, we proceed to the Porta di St. Lorenzo, anciently the Porta Esquilina, near which was the celebrated Argini, erected by Tullius IV. king of Rome, as a defence to the city, and the sepulchres of the poor. Before going out of this gate, on the left is the castello of the Aqua Felice, erected by Sixtus V. and at about a mile distance is the

BASILICA OF ST. LAWRENCE FUORI DELLE MURA.

This sacred basilica is in the Campo Verano, where St. Hippolitus and Justin the priest buried that pious deacon, and where St. Ciriaca, a Roman matron, buried the almost innumerable bodies of her cotemporary martyrs. It was built by Constantine, about the year 330, at the request of St. Silvester, by whose orders the steps round the body of St. Lawrence were added, and the tribune covered with porphyry and enclosed with gates of fine silver. He also placed before it a gold lamp, with seven lights, of twenty pounds weight; and before his remains a silver representation of his sufferings, with two lamps of thirteen branches, weighing fifteen pounds each, a vase of gold of one hundred and fifty pounds, and various other ornaments. Sixtus III. added an altar of silver, weighing fifty pounds, with columns of porphyry, and several bars of silver of three hundred pounds weight, together with a statue of the saint of the same metal, weighing two hundred pounds; and that the church might be used and kept in repair, St. Hilary built a monastery for the monks. In the sepulchre of the titular saint the body of
St.

St. Stephen, or part of it, was deposited. Of the translation of it we have various accounts, of which the most probable is that of Bede. In 493, Eudoxia, wife of the Emperor Theodosius II. going to Jerusalem, the bishop presented her, among other reliques, with part of the body of St. Stephen, which she brought to Constantinople, and placed in a church she built there. But in 557, being transferred to Rome, Pelagius I. joined it with the body of St. Lawrence; and tradition asserts that the bones of themselves drew to the left to make room for St. Stephen's. Part of the gridiron is also said to be here preserved, together with a stone on which his body was placed, marked with his blood; the head of the martyrs St. Hippolitus and St. Roman; an arm of St. John, and one of St. Apollonia, a virgin and a martyr, with many other reliques. Pelagius II. adorned the subterranean altar with a number of lamps, constantly burning; and St. Gregory the Great asserts, in a letter to Constantia the Empress, that the same pope wishing to add other ornaments to the sepulchre of the saint, and not knowing exactly where his body lay, accidentally discovered the sepulchre in digging, which the workmen opening, they, and the monks, and all that touched it, died in the course of ten days. The church has been repaired by many other popes, and decorated with marble and paintings. It is one of the five patriarchal churches, has three aisles, and is preserved with magnificence. The fluted marble columns of the Corinthian order are very fine, especially those in the choir, and those of porphyry. In the middle aisle are the large pulpits of marble, anciently called ambones, on which were read the epistle and gospel to the people during the high mass, and twenty-two columns of oriental granite. In the time of Sixtus IV. this church was granted to the canon-regulars
of

of St. Salvatore of Bologna, who brought it into its present form, and erected its seven marble altars. The same privileges were granted to it by Sixtus V. as are enjoyed by the churches of St. Peter and St. Paul. Near the entrance of the church are two Gothic sepulchres with well executed basso-relievos. The picture on the first altar on the right, representing some of the saints, is by Sottino; St. Ciriaca on the next burying some of the martyrs by Savonanzio; St. Lawrence on the third by Sottino, and the frescos by Rinaldi. The subterranean altar on the right of the tribune is much celebrated, as being the first that was privileged. Near this is the cemetery of St. Ciriaca, where she buried the bodies of the martyrs. The paintings of St. Lawrence distributing the treasures of the church to the poor, and the beheading of St. John the Baptist, are by Serodine of Ancona; the blessed Virgin with other saints by Sottino; the frescos by Gio. Antonio and Gio. Francesco, scholars of Vanni; and the two monuments near the cemetery by Fiamingo, from a design of Pietro da Cortona. The inside of this church and its portico were repaired by Honorius III. The same pope here crowned Peter, Count of Auxerre, in 1217, Emperor of Constantinople, together with his wife Joel. He was the third of the Latin Emperors, and is painted on the wall, as are several histories of the holy Levite St. Lawrence, who in one of these is represented baptizing St. Roman, by pouring the water on his head out of a bronze jug, preserved in this church. Returning to the Piazza del Popolo, and on the left of the Corso, is the

STRADA DI RIPETTA.

This street, so called because it runs near the Tiber, and partly along its lower bank, was, together with the adjacent

adjacent parts, formerly distinguished by the name *de' Schiavoni*, because in 1453 the eastern empire falling into the hands of the Turks, many Christians of that nation, averse to living under their tyranny, came to Rome, and inhabited this part of the *Campus Martius*. A little way up this street, after passing the palace *Capponi*, ornamented with some ancient marble, is the

CONSERVATORY DELLA DIVINA PROVIDENZA.

This conservatory is appropriated to poor orphan girls, who are supported by their own industry and the charity of the devout, whence it is called *Providenza*. The chapel is dedicated to St. Michael, and the three altar-pieces are painted by *Placido Costanzi*. On the left of this is the

CHURCH OF ST. MARY PORTA PARADISI.

This church, which, though small, is nobly ornamented, was anciently called in *Augustâ*, from the celebrated mausoleum of that emperor, near which it stands; but the origin of its modern name is unknown. It was renewed in 1628 by a legacy of *Matteo Caccia*, doctor of the neighbouring hospital; and is ornamented with marble, paintings, and basso-relievos. That over the altar on the right is by *Rossi*; that opposite, with the monument of the doctor, by *Fancelli*; those on the middle altar by *Brunette*; the paintings in the cupola by *Baldini*, and the others underneath by *Greuter*.

MAUSOLEUM OF AUGUSTUS.

A little farther on in the *Strada Pontifici* is the palace *Corea*, in the court-yard of which are the miserable remains of this celebrated mausoleum, built in the sixth consulship of that emperor, for himself and his family, as
well

well as the emperors his successors, with so much magnificence as even to rival the supereminent splendor of the first building which obtained that name, erected by Queen Artemesia for her deceased husband Mausolus, King of Caria. It was of a circular form, as are its remains, but was originally much more extensive, had twelve doors, symbolical of the twelve celestial signs, was covered with white stone, marked with lines like network, and divided into three stories. It was two hundred and fifty cubits high, and on the summit was placed a metal statue of Augustus. It contained rooms with small niches for urns, as may still be observed. It was planted round, from the bottom to the top, with such trees as afforded a perpetual verdure, and surrounded with three walls, with a gate, and an obelisk on each side. Behind it was a large portico, shaded by a grove of poplars, laid out in pleasant walks. But its only remains now consist of the central pile. From this building all that part of Rome was formerly called in Augustâ. One of the Egyptian obelisks that adorned it now stands on the Esquiline hill, and the other on the Quirinal. On the left, in the Strada Ripetta, is the

CHURCH AND HOSPITAL OF ST. ROCHE.

On this spot formerly stood a small church, built in 1499, by a confraternity of bargemen, publicans, and coopers, in honour of this saint, who was their patron; and, with other analogous trades, they added the adjoining hospital for their poor. This confraternity was approved, and indulgences granted them, by Paul III. In 1657 Paul V. rebuilt the church after a design of Rossi. It consists of three aisles, adorned with marbles and paintings. St. Francis di Paola in the first chapel on the right is by
Amorosi;

Amorosi; that in the second, with St. Roche and St. Antony, by Baciccio; the third by Fiamingo, and those in the chapel of the blessed Virgin by Carosi. The St. Roche on the high altar is by Brandi; the St. Martin on horseback by Formello, St. Antony of Padua by Gregorio Calabrese, and the paintings in the small cupola and lunettes by Francesco Rosa. The picture in the chapel of the Nativity is by Peruzzi, but has been retouched; and the St. Vincent in the last by Crecolini. Cardinal Salviati added an apartment for poor women of decent family, and even for reduced noble women who had not conveniences for lying-in at home, providing it with a sufficient income for these benevolent purposes.

PORTO DI RIPETTA.

Opposite this church is the port for barges that come down from Sabina and Umbria, so called to distinguish it from the other port for vessels coming up the river from the sea. These barges bring charcoal, wine, oil, &c. for the consumption of the capital. Its commodious steps were made by order of Clement XI. after a design of Specchi. The column placed near them shews the height of various inundations of the river.

CHURCH OF ST. JEROME DEGLI SCHIAVONI.

Here once stood a small church, dedicated to St. Marina, under the care of a hermit, this part of Rome being then uninhabited. Having been given to one of the Slavonian nation, he introduced the devotion of the titular saint. After this the Christians, who fled from that province on account of the oppression of the Turks, coming to Rome, Nicholas V. granted them this church, to which they added the hospital in 1450. Sixtus V.

VOL. I.

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rebuilt it after a design of Lunghi the elder, rendered it collegiate, and decorated it with paintings. That over the first altar on the right is by Bastardo, the ornaments on the second by Bracci, the saints on the third by Vangelini, the paintings on the high altar representing the life of St. Jerome by Viviano and Andrea di Ancona, those around by Nogari, St. Matthew in one of the triangles of the cupola by Cav. Guidotti, and the others by Nucci. St. Jerome in the next chapel and the dead Christ in the other are by Bastardo, and the frescos by Ancona, who also painted the Nativity. The picture in the last chapel is by Cerruti. To the left is the

PALACE BORGHESE.

This magnificent palace is, on account of its form, which resembles a harpsichord, called the Cembalo di Borghese. It was begun in 1590, by Card. Deza, a Spaniard, and finished by Paul V. for his nephew. The part towards the Ripetta is after a design of Ponzio, and that towards the square by Lunghi the elder. The large court-yard is ornamented with a double portico, supported by one hundred antique columns, all of oriental granite, of the Doric and Ionic orders, with the statues of Julia, Faustina, and an Amazon, and some small ones in the garden, which is remarkable for its stucco work and fountains. The lower range of rooms contains an immense collection of original pictures, among which are a Venus with two Nymphs by Titian, a David by Cav. d'Arpino, the blessed Virgin and Christ by Raphael, Christ at the column by Caravaggio, a Pietà by Leonardo da Vinci, the Sts. Cosmus and Damian by Dossi di Ferrara, St. Jerome by Vafari, Christ and the Virgin by Scipio Gaetani, Christ with the cross by Fra. Sebastiano del Piombo,

Piombo, the burning of Troy by Barocci, two buffoons by Giorgione, a Venus by Andrea del Sarto, David killing the giant by Julio Romano, St. Peter by Annibal Caracci, a Pietà by Zuccari, Adam and Eve by Bellino, a Muse by Domenichino, Diana with her Nymphs by the same, St. Antony by Pietro Perugino, Lucretia and a Venus with a Satyr by Titian, several other Venuses by Albani, Diana bathing with some Nymphs and Satyrs by Cav. d'Arpino, Sampson by Piombo, Susanna by Rubens, a Soldier shewing Julia the bloody robe of Pompey by Gentilefchi, a country dance by Guido, Hercules with the bull by Antiveduto, Venus blindfolding Cupid, and the two women by the side of the bath, by Titian, a last supper by the same, the celebrated Crucifixion by Michael Angelo, and many others. In the next room is a noble bath of porphyry, and a very fine table of oriental jasper. The adjoining room is decorated with stucco, Mosaics, many looking-glasses, adorned with figures by Ciro Ferri, and flowers by Stanchi, Brughels, and others; two alabaster fountains, and various heads of the Cæsars in porphyry. In the last room are a great number of small and highly esteemed pictures, among which the most celebrated are the blessed Virgin and an Angel by Guido, St. John the Baptist by Leonardo da Vinci, the Magi by Alberto Duro, the Adulterers by the same, a girl with flowers by Raphael, St. Catharine by the same, the Magdalen by Correggio, the Adoration of the Magi by Luca Olandese, Christ in the garden by Paul Veronese, the Virgin and Child by Perugino, St. Peter cutting off the ear of Malchus by Arpino, St. Antony the abbot by Annibal Caracci, a Madonna by the same, a Madonna reading by Caravaggio, &c. This room also contains some looking-glasses, painted by Mario and Brughels.

The following room is painted by Stanchi, and the Mezzanini apartment or Entresol by Arpino, Lauri, Pouffin, and Tempesta.

On the first floor are a great number of rooms, the friezes of which are painted, by Giacomo Piazza, with the histories of the Queen of Sheba, the rape of the Sabines, &c. Among the many precious pieces of tapestry of gold and silk, and other extremely rich furniture, is a cabinet of ebony, with basso-relievo histories in gold and gems. The domestic chapel also merits attention, on account of its many reliques, richly set in jewels. This palace has a library in the upper apartment, where are three slabs of white marble almost similar to the saline, but of a totally different texture, being elastic in every part, and instantly returning like a cork to their former state, after being pressed. They were dug up in 1763, in the villa of Monte Dragone, above Frascati. They are four palms high, two and a half broad, and were brought here for the examination of naturalists. The noble building opposite which is an appendage to the palace, is a design of Baptistis. Farther on is the

CLEMENTINE COLLEGE, AND CHURCH OF ST. GREGORY.

This college takes its name from Clem. VIII. who built it in 1595 for the Slavonian students then resident at Rome; but since removed by Urban VIII. to Loretto. It now receives students of noble birth of any nation, who are instructed in all the sciences. The noble chapel is a design of Fontana, where, on the Sunday in the octave of the Assumption, are recited various compositions, and an oratorio of sacred music. In the street to the

the left is a small church dedicated to St. Gregory, built by a company of masons in 1527, and in the street to the right is the

CHURCH OF ST. LUCIA DELLA TINTA.

This church takes its name from the ancient temple of Dis and Proserpine, afterwards dedicated to St. Lucia, a Roman matron, who with St. Geminiano suffered martyrdom there. It is parochial, and was formerly collegiate, but has long possessed only the cure of the parish. After various repairs, being modernized in 1628, Cav. Ricci added a small college of canons, half of which are dependent on Prince Borghese. It contains some good paintings by an unknown artist. Of the temple of Dis and Proserpine, we read in various ancient authors, that it contained a subterranean altar twenty feet under ground dedicated to Pluto, which was erected by the Romans in the war with the Albans; and that every one except the Romans might remain ignorant of it, it was covered with earth, and opened only at the secular games, when a festival was celebrated with sacrifices and other ceremonies for three successive nights. In the lane on the right is the

CHURCH OF ST. IVES OF BRITTANY.

This church is still of its ancient size, consisting of three aisles, supported by ten columns of Egyptian granite. It was first dedicated to St. Andrew; but in the year 1456 Callistus III. granted it to a confraternity of Bretons, or natives of Bretagne, in France, who dedicated it to the saint their patron. Greg. XIII. united it with the French church of St. Lewis. The pavement of this edifice being lower than the street, affords one instance among many

how much modern Rome has risen above its original level, in consequence of its frequent dilapidation and the inundations of the Tiber. The picture on the high altar is by Triga, the Annunciation by Lamberti, and St. Joseph by Carlo Maratta. Near this church is the noble

PALACE DI FIORENZA AND CHURCH OF ST. BIAGIO.

This palace, belonging to the Grand Duke of Tuscany, has lately been modernized. The prospect in the courtyard, from a design of Vignola, is worthy observation, and the other parts are of fine architecture. In this are paintings by Primaticcio and Prospero Fontana.

The small church in the lane to the left is still more remarkable. It was first dedicated to St. Cecilia, because it occupied the site of her house, which was sanctified by her devotions; a fact commemorated by an inscription on a stone found here in 1575, when the church was repaired. It was then granted to the confraternity de' Matorazzari, who dedicated it to their patron St. Blaize. The tessellated pavement and the small Gothic tower are remains of the old church. It also contains a picture by Placido Costanzi.

CHURCH OF ST. NICCOLÒ DE PERFETTI.

This church is very ancient. In 750 pope Zaccary assigned it for the relief of the Basilian nuns, who were at that time recently come as refugees from Greece. In 1568 Pius V. granted it to the Dominican friars, under condition of administering to the parish. They repaired it, and decorated it with several paintings. St. Vincent over the first altar on the right, and St. Dominic on the next, are by Ferrari; that on the high altar by Baldi, St. Nicholas on the other by an unknown artist, and the
frescos

frescos and the mysteries by Triga. A little farther towards the street on the left is a stone fixed on the corner of a house to commemorate the discovery of the magnificent

OBELISK OF AUGUSTUS.

This obelisk was found in the Campus Martius, fourteen feet under ground, having been executed by order of Sesostris King of Egypt, in red granite, and inscribed with hieroglyphics. It was erected by Augustus in this place, where the Romans used to celebrate their festivals and games; and indicated the hour by the motion of its shadow on a graduated pavement. Returning by the Palace di Fiorenza, and in the opposite street to it, are the

CHURCH AND MONASTERY OF THE IMMACULATE CONCEPTION IN CAMPO MARZO.

This much celebrated monastery was built for the Basilian nuns, who came from Greece in 750, to avoid the persecutions of Constantine Copronimus, and brought with them, on camels, the body of St. Gregory Nazianzen, the head of St. Quirinus, bishop and martyr, some images of the blessed Virgin, and other reliques. When they passed a small church on this spot, dedicated to the blessed Virgin, the beasts stopped, and refused to go any farther; for which reason the sacred reliques were there deposited, and the monastery and a new church erected in honour of St. Gregory, in which his body was placed. These nuns, in consequence of their great devotion, and their respect to the popes, as well as to other princes and kings, acquired great credit and riches, receiving frequent donations of villages and estates, and many Roman ladies and children coming to

live with them. But a difficulty arising concerning the propriety of officiating in Greek, they changed their order to that of St. Benedict. In 1564, these two churches being found too small for the concourse of people who frequented them, they were confined to the use of the religious within the monastery, and a new one built by D. Caterina Colonna, a nun of the same order. In 1580 Greg. XIII. removed the body of St. Gregory to St. Peter's, but left an arm here, with other reliques. This monastery has been lately modernized, and the church decorated with marble and good paintings. The St. Gregory and St. Benedict over the door of the monastery is by Speranza, and the Madonna by Sermoneta. The colossal statue of St. Benedict in stucco, in the portico, is a model of that at St. Peter's. St. John the Baptist in the chapel of the cross aisle of the church, and the sides, are by Marini; St. Gregory in the next by Garzi, the frescos in the tribune by Costanzi, the taking down from the cross by an unknown artist, St. Benedict and the sides by Baldi, and the paintings in the chapel of the Crucifixion by a scholar of Cav. Conca, who painted a picture in the refectory. A little distance on the left from the side door is the

CHURCH AND HOUSE OF THE MISSIONARY PRIESTS.

This house was built in 1642, by Urban VIII. for the spiritual exercises, constantly performed there, particularly for the ordination of priests, who officiate in Rome and the six bishoprics. The Dukes d'Aiguillon gave ten thousand livres towards building the church, and to instruct the poor peasantry. Card. de' Conti Guidi gave fifteen thousand crowns to purchase the house; and it has been much enlarged by the charity of others, especially

cially of Innocent XII. who assigned a fund of forty thousand crowns for the chaplains, besides the abbey of St. John and St. Paul; in gratitude for which, these fathers placed an inscription under his bust in the hall. Here after dinner every Tuesday is held a congress of priests, called the ecclesiastical conference. In 1740 Card. Lanfredini rebuilt the church within the cloister (for which reason women are not permitted to enter), and adorned it with good paintings; and at his death left them all he was possessed of. St. Francis of Sales in the first chapel, and St. Jane of Chantal, are by Mons. Vienne; the painting in the second by Zoboli, St. Paul in the third by Monofili, the Trinity on the high altar by Cav. Conca, the sides and the paintings in the sacristy by Milani, the Assumption in the next chapel by Monofili, St. Vincent of Paul in the next by Milani, and St. Philippo Neri and St. Charles Borromeus in the last by Pietro Veronese. In the small street opposite the above church in the Campus Martius is the

CHURCH OF ST. SALVATORE DELLE COPELLE.

Of the ancient form of this small church are only preserved the three aisles and the Gothic tower. It was called Copelle from some earthen-ware shops that formerly stood near it, and was dedicated to our Saviour in 1195, by Celestine III. The painting on the high altar is by Lelli, and the monument ornamented with marble and gilt metal by Ludovisi. In the street to the left is the

CHURCH OF ST. MARY MAGDALEN, AND CONVENT DE' MINISTRI DEGL' INFERMI.

This church is very rich in paintings, in marble, and gilding, and was designed by Carlo Quadri. The founder
of

of this religious order, St. Camillus de Lellis, was first a soldier, and of a gay life; but was converted in consequence of a wound in his leg, and of being appointed to attend the sick in the hospital of St. Giacomo, and was promoted to be master of the house, in consideration of his piety and benevolence. The patients in the hospital being in great want of priests and attendants, and the hospital at that time very poor, he formed a congregation of pious men to remedy that inconvenience. Sixtus V. gave his sanction to this institution, in consideration of its utility; and Clem. VIII. confirmed it. These fathers make a solemn vow not only to wait on the sick in the hospitals, but also on those in private houses, even in time of the plague. The painting of St. Lorenzo Giustiniano, the first patriarch of Venice, is by Luca Giordano, and St. Camillus de Lellis by Costanzi. The saint's body is deposited under the altar, the frescos over which are by Cav. Conca, and the sides by his scholars. The architecture of this chapel is by Nicoletti. The Magdalen on the high altar is by Gherardi, and the bass-relievos on the sides by Gefuelli. The architecture of the next magnificent chapel is by Bizzaccheri. St. Nicholas on the altar is by Baciccio, the sides by Lamberti, and the monument by Mazzoli. The cornice and ceiling are painted by Cerruti, the cupola and the angles by Parosel, and the preaching of Christ round the tribune by Milani. The organ is remarkable for its great variety of stops, imitative of the tone of different instruments. In the convent is a room where the pious founder lodged, now converted into a chapel. Near the side door is the

CHURCH OF ST. MARY IN AQUIRO, AND COLLEGE
CAPRANICA.

This college, which was the principal in Rome, was founded in the year 1400, by Card. Capranica, who devoted to it part of his palace. It was endowed for thirty-two poor students, who after seven years study are obliged to take orders, or at least to live in celibacy.

By the side of this edifice is the church of St. Mary in Aquiro, supposed to have been built by Anastasius I. about the year 400, on the ruins of the ancient temple of Juturna. Greg. III. in 740, rebuilt it from the foundation, and, in 1159 Alexander III. consecrated the altars. At that time it was collegiate, and had a cardinal deacon; but in 1540 Paul III. erected an hospital on the same spot for the poor orphans collected by St. Ignatius Loyola. In 1591 Card. Salviati not only rebuilt the church from the foundation, after a design of Volterra, but added the house for the children, and the college for the students. St. Charles in the first chapel on the right is by a Lombard, the painting in the second by Pavone, the frescos in the third by Veneziano, and the painting on the altar is attributed to Nappi. The architecture of the high altar is by Rossi, and the picture by Buoncuore, who executed the fresco round the tribune. The paintings of the passion of Christ in the last chapel but one are by Speranza, the altar-piece and the sides by Fiamingo, St. Sebastian in the last by Lombardo, and the picture in the sacristy by Rocca.

This church is called in Aquiro, perhaps from the equiri games performed near this spot; but more probably, as Anastasius suggests, from the water-course near the temple of Juturna, to which the duck of bronze alludes,
which

which is related by Fulvius to have been found here when Pope Anastasius began to build the church. It might have been called in Aquiro also from the arches of the Aqua Vergine, whose principal discharge was near the church of St. Ignatius; whence Nardini supposes this to have been the termination of one of the porticoes of the Septi, erected by Lepidus or Agrippa, in which was held a continual fair or market of precious merchandize. Farther on is the

PALACE OF THE ROMAN SEMINARY.

This seminary, which was erected in 1565, is a noble specimen of the architecture of Ammannato, for the reception of an hundred students intended for the church, who there learn the discipline and the sciences suited to the ecclesiastical life. But the order of the Jesuits, who governed this seminary, having been abolished in 1774, the pupils were removed to the Roman college, and this large edifice purchased by the Monte della Pietà, who have reduced it to a private habitation. Returning from this spot, the next object is the Palace Serlupi, the architecture of Giacomo della Porta; and near this the

PIAZZA DELLA ROTONDA.

This square having been reduced to a heap of ruins by the desolations of Rome, Eugenius IV. had it cleared: at which period were found before the portico of the temple the two lions of basaltos now at the fountain of Sixtus V. a' termini, the precious porphyry tomb of Clem. XII. in St. John Lateran, a head of Agrippa in bronze, a foot of a horse, and a piece of a wheel also of metal, supposed to have belonged to the triumphal car placed within the pediment of the temple,
Greg.



Pantheon

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Greg. XIII. added the fountain, and Clem. XI. set up the obelisk, after a design of Barigioni. At present a permanent market is held there for all the necessities of life; which takes the name of Rotonda from the circular form of the

PANTHEON, NOW THE CHURCH OF ST. MARY AD
MARTYRES.

This wonderfully beautiful and superb temple is the only one whose entire form has survived the desolations of the barbarians. Its original architects are unknown. Michael Angelo writes that three were employed, one of whom built the temple as far as the cornice, the second covered it with a capacious dome, whose circumference is that of the temple itself, and the third added the portico, which is supported by sixteen uncommonly magnificent columns of oriental granite, near sixty-six palms high, including their capital and base, above six in diameter, and furnished with beams of metal to support the roof. But though the names of the architects are lost, that of their employer, M. Agrippa, will live as long as the Pantheon itself shall have admirers. This unrivalled model of architecture received its name in consequence of being dedicated to all the gods. It is now consecrated to St. Mary and all the saints. In the right niche near the door stood the statue of Augustus, and on the left that of Agrippa. The temple is two hundred palms high, two hundred and eighteen in diameter, and has one hundred and ninety steps leading to the cupola, the opening in the center of which is thirty-eight palms and three quarters in diameter. In the inside are many grand columns of Numidian, giallo-antico and other fine marbles. This temple was dedicated by Agrippa to
Jupiter

Jupiter Ultor, in consequence of the victory obtained by Augustus over Mark-Antony and Cleopatra. It was also consecrated to Cybele, mother of all the gods. In the tribune was the colossal statue of Jupiter, on a pedestal of equal size with those of the columns. In the compartments now occupied by the altars were the statues of the celestial gods, and in the intercolumniations the terrestrial, with that of Cybele in the center. Of these the statue of Venus was decorated with the celebrated pearl of Cleopatra, counterpart to that which she swallowed, after having dissolved it in vinegar, when supping with Mark Antony, each supper being said to have cost about two hundred and fifty thousand crowns of gold. Fauno also enumerates a statue of Minerva in ivory, executed by Phidias, of superb workmanship; and in the subterranean vault, to which a spacious flight of steps descends, though now covered with the pavement, were placed the statues of the infernal gods. Probably neither the original founder of this temple, nor the motive of its erection, are known; but being situated in the lowest part of the Campus Martius, it might have been erected to preserve the memory of the Palus Capreae, near which Romulus was killed and secretly buried; for which reason the Romans preserved it with the profoundest superstition, and dedicated it to all the gods, that they might assist them in their undertakings, and secure them in the enjoyment of their conquests.

This temple must have been very rich, as it was entirely incrusted with large plates of silver sheeting, both within and without, which were first injured by lightning, and afterwards taken away by Constantius, nephew of Heraclitus, in 636, who removed the statues and other precious remains of antiquity from Rome, in
order

order to adorn Constantinople: but that prince dying on his return to Syracuse, his numerous fleet was taken by the barbarians, and carried into Egypt. This emperor is said to have committed more depredations on Rome in seven days than the barbarians in two hundred and fifty years. Hence this temple was deprived of every ornament, and at length almost buried in ruins, insomuch that steps were necessary to descend into it.

In 607, Boniface IV. in order to eradicate the superstition of the heathens, performed the ceremony of purifying it, and on the 14th of May consecrated it to God in honour of the blessed Virgin and all the martyrs, removing twenty-eight cart loads of their bones from various cemeteries, which he deposited here under the high altar; whence it is called St. Mary ad Martyres. But being so much frequented every year by pilgrims who assembled there to celebrate the feast of all saints, as to occasion great inconvenience, this festival was by Greg. IV. in 834, made universal in all churches. This temple was held in such veneration, that the portrait of our Saviour, imprinted on the veil of St. Veronica at the time of his passion, was long deposited there, but is since removed to St. Peter's. In the chapel of St. Joseph is a great quantity of earth, brought from several holy places at Jerusalem; for which reason Paul III. granted it all the indulgences acquired by visiting those places. In the time of Eugenius IV. the cupola being in danger of decay, he ordered it to be repaired. The beams of metal in the portico were removed by Urban VIII. They weighed 45,000,250 pounds, and the nails 9,374. One of these last is in the Barberini collection, and another in England, weighing forty-seven pounds. Alexander VII. lowered the ground of the square, replaced the two large columns

columns that were wanting, and repaired the inside under the direction of Paglia. Clem. IX. added the iron work in the portico. Clem. XI. renewed the tribune, and brought the picture of the blessed Virgin, called *la Miraculosa*, said to be painted by St. Luke: and lastly Benedict XIV. repaired the whole, together with the columns and metal doors, which are too small for the entrance, and appear to have belonged to some other temple. The original doors, whose surfaces were basso-relievo, were taken away by Genferic, King of the Vandals, and lost in the Sicilian sea. The slabs of African marble on each side of the entrance are remarkable for their extraordinary size.

This temple is decorated with paintings, statues, and busts of marble. The first picture on the left is by Camassei, the statue of St. Joseph by Vincenzo Fiorentino, the paintings on the sides and God the Father above by Cozza, the two basso-relievs by Monaldi, the head of Taddeo Zuccheri by his brother Frederic, and that of Flaminio Vacca by himself. The statue of St. Agnes in the next is by Felice; the painting of St. Michael is attributed to Ceccarini, the statue of the blessed Virgin in the third by Lorenzetto, under the direction of Raphael; the bust of Annibal Caracci and that of Raphael by Nardini, at the expence of Carlo Maratta, to which an epitaph is added, composed by Monfig. della Casa, and a distich by Card. Bembo.

*Ille hic est Raphael, timuit, quo sospite, vinci,
Rerum magna parens, & moriente, mori.*

It contains also the busts of Pierin del Vaga and Giovanni da Udina, who brought grotesque painting into use. These are by Mochi; and those of Pompeo Zuccherino and

and Camillo Rusconi are fine productions of his nephew and disciple Giuseppe; and the statue of St. Cesareo in the fourth chapel by Cametti. Beyond the high altar the first statue is that of St. Athanasius, by Moderati; in the next chapel is that of St. Ann by Ottone; then follow the busts of Albano the poet and Rossi the architect. St. Thomas in the next chapel is painted by Gobbo; and the St. Lawrence and St. Agnes by Majoli, a scholar of Romanelli.

CHURCH AND CONVENT OF ST. MARY SOPRA MINERVA.

In the square before this church is a small Egyptian obelisk, found in the garden of the convent, one of those brought from the temple of Isis. It was placed by Bernini on the back of the elephant, by order of Alexander VII. in honour of the blessed Virgin, to whom the church is dedicated. It takes its name from being built on the ruins of the temple of Minerva, erected by Pompey the Great, in consequence of his numerous victories during ten successive years. Pope Zacharias gave that small church and convent to the nuns from Greece, who were afterwards removed to the Campus Martius. About the year 1370 it was given to the Dominican friars, who, with the assistance of several benefactors, built this noble Gothic church in its place, in which were instituted four confraternities: that of the Rosary founded by St. Dominic; the Annunciation, in 1460, by Torrecremata, a Spaniard; that of the Sacrament, instituted by Stella; and that of our Saviour, in 1596. In this church are some paintings and sculpture worthy of notice. St. Lewis in the first chapel on the right is by Baciccio, and the sides by

Celio. The whole of the next, with St. Rosa, is painted by Baldi; St. Peter the martyr in the next by Lamberti; the paintings in the next, except the altar-piece and those above, by Franco; and those on the arch and pilasters by Muziano. The chapel beyond the small door, dedicated to the Annunciation, is painted by Nebbia, and the statue of Urban VII. by Malvicino. Next to this is the Aldobrandini chapel, highly decorated with marble and statues, being a design of Giacomo della Porta, finished from the cornice upwards by Maderno. The altar-piece is the last work of Baroccio, and the paintings around are by Alberti. The statue of the pope and that of Justice are by Buzio; and those of St. Peter, St. Paul, and Religion, with a Cherubim finely executed, by Mariani. The statues of the father and mother of the pope, and St. Sebastian, are by Cordieri, and the two Angels on the altar by Malvicino. The sculpture of the other monument is by Maderno. St. Raymond in the next chapel is by Maggi, and St. Catharine and St. Agatha on the pilasters by Venusti or Sermoneta.

The Crucifix in relievo in the small chapel of the cross aisle is by Giotto, and the two Cherubims of metal on the monument are fine works of Landini. The painting in the next chapel is by Lippi; those around by Raffaellino del Garbo, and the Annunciation is attributed to Gio. da Fiesole. The statue of Paul IV. in marble of various colours, is by Cassignola, the picture in the next chapel by Carlo Maratta, the paintings above by Baciccio, and the marble busts by Fancelli. The fifteen mysteries, represented in the same number of paintings in the chapel of the Rosary, are by Venusti; the acts of St. Catharine of Sienna by Vecchi, the crowning with
thorns

thorns by Veneziano; and the picture of the blessed Virgin on the altar is attributed to Fiesole. As St. Catharine used frequently to visit this altar in her life-time, her body was buried here; and is now venerated under the altar. The statue of the blessed Virgin by the pilaster of the high altar is by Siciliano; the monument of Leo X. and that of Clem. VII. in the choir by Bandinelli; the statue of Leo by Raphael di Monte Lupo, and that of Clement by Baccio Bigio. The celebrated statue of Christ by the other pilaster is the admirable work of Michael Angelo.

In the chapel used as a passage are three monuments of cardinals. That over the door is a design of Rinaldi, the statue in the middle by Ferrata, the Charity by Romano, Religion by Michele, the other by Mari; a scholar of Ferrata, and those sitting by Fancelli and Rossi. The monument with its recumbent statue is a design of Giacomo della Porta; and sculptured by Silla da Vigù. That opposite is a design of Bernini. The statue of Charity is by Raggi, the other by a brother of Mari; and the rest by Ferrata and others. The bust on the monument in the next chapel is by Mochi, the picture of the Magdalen on the altar by Pavone; and St. Hyacinth in the small chapel opposite by Lioni. The chapel of St. Dominic, which is decorated with wonderfully fine marble columns, was finished by Raguzini, by order of Benedict XIII. That pope's sepulchre is a design of Marchionni; who sculptured the basso-relievo, and the cherubims that support the coat of arms. The statue of the pope, with that on the right, are by Bracci; and that on the left by Pincellotti. The picture on the altar is by Paolo de Matteis, and the paintings around by Roncalli. The picture of Pius V. in the next chapel is by Procaccini,

the side by Baldi, those around by Cerruti, and the fine picture over the door of the cloister by Venusti. The monument of Ubaldini on the last pilaster in the middle aisle, with a portrait in Mosaic, is by Calandra; that of Maria Raggi opposite is a design of Bernini; and that with two medallions is a design of Pietro da Cortona. St. James in the next chapel is by Venusti, St. Vincent Ferrari by Castelli, the two small statues in the chapel dedicated to our Saviour by Mino da Fiesole, the paintings in the last chapel but one by Nappi, the Magdalen in the last by Venusti, the statue on the monument of Francesco Fontebuoni by Mino, and that of his wife by Verocchio. The monument of Cav. Pucci near the door is a design of Giacomo della Porta, and the head on the other by Donatello.

In the sacristy is a painting of the Crucifixion by Andrea Sacchi, and various others by Speranza. Those around it are by a Fleming. In this sacristy Eugenius IV. in 1433, and Nicholas V. in 1447, were elected popes, the conclaves being held in the convent. Formerly the inquisitors used to sit here every Wednesday. The frescos of the Annunciation, the St. Pius V. and the battle, in the cloister, are by Valesio; the Presentation and the Visitation by Paglia and Lelli, and the rest by Nappi and others. Next to the Vatican library, this convent boasts the most valuable collection of books, bequeathed to it by Card. Casanatta, together with a fund for supporting and increasing it, being kept open for the public. The statue of St. Dominic in stucco in the dormitory is by Algardi, and that of marble in the library by Le Gros.

Opposite this church is the college of noble ecclesiastics, called Pizzardoni, in which are received young men of every

every nation, who are admitted at the age of twenty-one. In the street to the left of the former is the

CHURCH OF ST. STEPHEN DEL CACCO.

This edifice was built on the ruins of the ancient temple of Isis and Serapis, which was burnt by the Emperor Claudius. Josephus relates, that a youth called Mundus, personating the god Anubis, violated the honour of Paulina, a chaste noble matron, betrayed into his hands by the priests of this temple, who pretended their god was in love with her; for which crime that emperor ordered them to be put to death, and the youth condemned to perpetual exile. This temple was rebuilt by Alexander Severus, and ornamented with Egyptian figures and symbols, among which were the two river gods in the Vatican Museum, and the two sphinxes at the Campidoglio, with many other antiquities. In 1565 this church was granted to the Silvestrini monks, who repaired it, and preserved its ancient form of three aisles and two orders of columns. The dead Christ is by Pierin del Vaga, the frescos in the tribune by Confolano, and the others by Baglioni. In the small street near the side door is the

CHURCH OF ST. JOHN DELLA PIGNA.

This small church was granted by Greg. XIII. to the confraternity della Pietà, associated for the release of prisoners, who in 1582 repaired and beautified it. The St. John on the altar is by Croce, the Pietà by Garzi, and St. Elutherius by Zoboli. On Christmas and Easter eves, among other pious works, this confraternity liberate persons confined for debts, by paying the sums for which they are imprisoned: an object for which Sixtus V.

assigned them an income of two thousand crowns. They also supply them with bread, and send every day to visit them, and provide them with necessaries. Opposite is the

PALACE ESTENSE, NOW MARESCOTTI.

This palace was built by Sig. Maffei, after a design of Giacomo della Porta. It since became the property of the Duke d'Este of Modena, and was lately purchased by Sig. Marefcotti, who has enlarged it after a design of Fuga. The ruins in the street opposite are those of the famous baths of M. Agrippa, in which was formerly a small dome called Arco della Ciambella, whence this part of Rome now takes that name. Agrippa, when ædile, gave the people gratuitous access to one hundred and seventy private baths, whose number was increased in the reign of Nero to eight hundred and sixty, exclusive of the twelve public baths, called the Cæsars, and illuminated at night with large bronze lamps. Among the statues was that of a youth stripped and ready to leap into the water, the exquisite work of Lysippus, which Tiberius removed to his own palace, though the clamours of the people afterwards obliged him to restore it. Agrippa bequeathed his baths and gardens to the people, and they were afterwards repaired by Adrian. On the left of the palace is the

CHURCH OF THE WOUNDS OF ST. FRANCIS.

Here formerly stood an ancient church dedicated to the forty martyrs, which, being almost deserted, was, about the year 1595, granted to the Confraternity delle: Stimato; and, on account of its ruinous state, Clem X. rebuilt it, after a design of Contini, which was completed by Canevari. Among the paintings, the scourging at the pillar,,

pillar, by Cav. Benefiali, which adorns the side of the first chapel on the right, is much admired. The blessed Virgin on the altar is by Mancini, the crowning with thorns on the other side by Muratori, the blessed Virgin in an oval in the next chapel by Cav. Conca, and St. Michael is copied from the Mosaic in St. Peter's by Laurenti. St. Joseph Calasantius in the next is by Capizzoni, a scholar of Benefiali; St. Francis on the high altar by Trevisani, who painted the St. Antony in the next chapel; St. Pascal Baylon in the next by Laurenti; the martyrs in the last by Brandi, and the paintings round the cieling by Garzi.

Opposite is the Palace Strozzi, remarkable not only on account of its great extent, and the scarce pictures with which it is decorated, but still more on account of its celebrated museum, in which are gold medals of the twelve first Cæsars, and a quantity of scarce and very singular stones, with many antique intaglios, and a figure of a child, one of the most celebrated works of Titian. Returning to the arch, and in the street on the left, is the oratory of St. Benedict and St. Scolastica; and on the right is the

CHURCH AND MONASTERY OF ST. CLARE.

This monastery was built in the year 1563, by Pius IV. for female penitents; but in 1628 these being removed near the church of St. Giacomo in Lungara, were replaced by young girls under the regulation of St. Clare. The church is built after a design of Volterra, and dedicated to the above saint, who is represented on the high altar between two prophets by Baldassare Croce. The frescos are by Volterra, and the other altar-pieces are copies. In this
monastery

monastery are some farther ruins of Agrippa's baths, and opposite is the

ORATORY OF ST. CATHARINE OF SIENNA.

This saint having lived and died on this spot, a small monastery was erected for Dominican nuns, who in the time of Pius V. were removed to Monte Magnanapoli, and this edifice converted into a college for Neophytes; after which, these being removed to a spot near the church of St. Mary de' Monti, the confraternity of the Annunciation brought their archives hither, and built a residence for the members of their body, who every year portion a hundred poor girls for marriage or the convent. This noble chapel, erected in memory of the above saint, is decorated with marble and paintings, of which this confraternity have the care; and in the yard is a very large marble Sarcophagus.

END OF THE FIRST VOLUME.

INDEX.

A.

	Page
A CADEMY of drawing at the Campidoglio	94
— of France for the fine arts	49
Amphitheatre of Flavius, called the Colosseum	115
— Castrense	149
Aqua Acetosa	16
Aqueduct of the Aqua Claudia	129
— Vergine	227
Arch of Constantine the Great and Meta Sudante	119
— of Gallienus	158
— de' Pantani	262
— of Septimius Severus	98
— of Titus and Vespasian	109
— di Venezia	255
Asylum erected by Romulus	4

B.

Basilica Antoniana	41
— di S. Croce in Jerusalem	149
— Laterana	132
— of S. Maria Maggiore	160

C.

Campidoglio	59
Campo Marzo, and its magnificence	17
— Scelerato	205
— Vaccino, and its antiquities	98
Casino of Pope Julius	16
Castrum Prætorium	194
Church of St. Adrian	102
— of St. Agatha de' Goti	240
— de' Tessorio	259
— of St. Agnes	195
— of St. Ambrose and St. Charles	26
— of St. Andrew alle Fratte	222
Church	

INDEX.

	Page
Church of St. Andrew a Monte Cavallo	185
— a Monte Cælio, and Hospitals	129
— a Ponte Molle	15
— in Porto Gallo	263
— of the Scotch	201
— of SS. Angeli Custodi	225
— of St. Antony the Abbot	158
— of St. Athanasius	219
— of the SS. Bambino Gesù	181
— of St. Bartholomew de' Bergamaschi	38
— of St. Bernard alle Terme	187
— of St. Bernardino	240
— of St. Biagio in Campo Marzo	278
— — near the Campidoglio	55
— of St. Bibbian	155
— of St. Buonaventura	114
— of St. Caius	186
— of St. Carlo alle Quattro Fontane	184
— of St. Catharine of Sienna	241
— of St. Clare	295
— of St. Claud de Borgognoni	49
— of St. Clement	122
— of the Conception at the Capuchins	201
— — in the Campo Marzo	279
— of St. Constantia	196
— of St. Cosmus and St. Damian	105
— of St. Croce in Jerusalem	149
— — de' Lucchesi	252
— of St. Denis the Areopagite	184
— of St. Dominic and St. Sixtus	240
— of St. Eusebius	154
— of St. Francesca Romana	211
— of St. Francesco di Paola ai Monti	177
— of (the Wounds of) St. Francis	294
— del Gesù	51
— of St. Giuseppe	100
— of St. Ildefonso	211
— of St. James, and Hospital of the Incurabili	23
— of Jesus and Mary	25
— of St. Jerome	273
— of St. John in Campo Marzo	224
— — Lateran	132
— — de' Maroniti	226
— — and St. Paul	126
— — della Pigna	293

Church

INDEX.

	Page
Church of S. Joseph a Capo le Case	222
delle Orfoline	26
of St. Ignatius	42
of St. Ilidore	211
of St. Ives of Brittany	277
of St. Lawrence in Fonte	266
in Lucina	29
in Miranda	104
fuori delle Mura	268
in Panisperna	267
of St. Lucia in Selci	174
della Tinta	277
of St. Luke de' Pittori and St. Martina	101
of St. Macuto	43
of St. Marcellinus and St. Peter	152
of St. Marcellus	44
of St. Mark	255
of St. Mary degl' Angioli a Termini	189
in Aquiro	283
in Ara Cœli	55
in Campo Carleo	258
of Constantinople	225
in Domnica, and St. Thomas	125
Imperatrix	124
Liberatrice	111
di Loreto	246
Magdalen in the Corso	32
Magdalen a Monte Cavallo	235
Magdalen de' Ministri degl' Infermi	281
Maggiore	160
ad Martyres	285
sopra Minerva	289
de' Miracoli	23
de' Monti	265
di Monte Santo	22
la Nuova and St. Francesca Romana	108
del Pascolo	266
della Porta del Paradiso	271
del Popolo	17
della Purificazione	174
a Trevi	228
delle Vergini	253
in Via	39
in Vialata	46
della Vittoria	192
Church	

INDEX.

	Page
Church of St. Mary dell' Umiltà	252
— of St. Martha near the Roman College	48
— of St. Martino a Monti	172
— of St. Matteo in Merulana	131
— of St. Nicholas in Arcione	226
— — — — — de' Perfetti	278
— — — — — da Tolentino	203
— of the holy Name of Mary	246
— of St. Paul the first Hermit	182
— of St. Peter in Carcere	99
— — — — — and St. Marcellinus	131
— — — — — in Vinculis	175
— of St. Praxede	169
— of St. Pudentiana	179
— of the Quattro SS. Coronati	123
— of St. Quiricus and St. Judith	261
— of St. Romuald	255
— of St. Roche	272
— of St. Salvatore delle Coppelle	281
— of St. Sebastian in Pallara	114
— of St. Silvester in Capite	33
— — — — — a Monte Cavallo	238
— dello Spirito Santo	258
— of St. Stefano Rotondo	124
— St. Stephen del Cacco	293
— of St. Sufanna	186
— of the Twelve Apostles	249
— of the Trinity in Strada Condotti	28
— — — — — della Missione	280
— — — — — ai Monti	212
— of St. Venanzio and St. Ansovino	54
— of St. Vitalis	183
— of St. Vitus and St. Modestus	157
— of St. Vincent and St. Anastasius	229
— of St. Urban	259
Circus of Aurelian	149
— of Flora Rustica	204
College Capranica and Salviati	283
— Clementine, for the Nobility	176
— of the Greeks	219
— Nazarene	224
— for the Neophites	265
— Pizzardoni	292
— Premostratenfe	182
— de Propagandâ Fide	221

College

INDEX.

	Page
College of the Scotch	201
— Roman, and Seminary	47
Column of Antoninus	36
— of Trajan	242
Conservatory della Divina Provvidenza	271
Curia Julia and Hostilia	112
— Innocenziana, on Monte Citorio	37

D.

Dataria Apostolica	230
--------------------	-----

F.

Fall of the Roman Empire	9
Fountain of Termini	192
— of Trevi	227
Forum of Augustus	260
— of Cæsar	ib.
— Roman, and its magnificence	112

G.

Gallery of statues	61, 82
— of pictures	48, 86
Garden of Aldobrandini	239
— of Colonna	248
— of Mæcenæ	159
— Pontifical on the Quirinal hill	234
— of Sallust	210
Government of Rome by Kings, Consuls, and Emperors	7

H.

House of Pietro da Cortona	257
----------------------------	-----

L.

Lake of Curtius	113
Laws of Romulus, and his Death	6
Library, Casanatta	292
— Imperial, in the Palace Bonelli	247

M.

Mausoleum of Augustus	271
Monastery delle Barberini	186
— delle Cappuccine	235
— delle Philippine	178
— delle Orfoline	26
— delle Turchine	178
Monte	

INDEX.

	Page
Monte Capitolino or Mons Saturnius	99
— Celio	129
— Esquilino	160
— Palatino	110
— Quirinale, new Monte Cavallo	230
Muro Torto	218

O.

Obelisk of Augustus in the Campus Martius	279
— in the Piazza of St. John Lateran	130
— del Popolo	20
Oratory del P. Caravita	43
— of St. Catharine of Sienna	296
— of the Crucifix of St. Marcellus	45
Orti Farnesiani	110

P.

Palace of Albani	184
— of Altieri	50
— Lateran	146
— on the Monte Quirinale	230
— of Asti, now Ranuccini	49
— of Barberini	197
— of Bolognetti	50
— of Bonelli	247
— of Borghese	274
— of Caffarelli	94
— of the Camera	16
— of the Campidoglio	81
— Carolis	43
— of Colonna	247
— della Consulta	234
— of Fiano	32
— di Fiorenza	278
— of Ghigi	35
— of Marefcottti	294
— of Mellini	44
— of Muti	251
— of Odescalchi	253
— of Pamphili in the Corso	48
— — in the Piazza di Venezia	50
— of the Queen of Poland	212
— of Rondanini	25
— of Rospiigliosi	237
Palace	

INDEX.

	Page
Palace of Ruspoli	29
— of Sciarra Colonna	40
— di Spagna	221
— of Strozzi	295
— di Venezia	50
— di Verospi	34
Pantheon of Agrippa, called the Rotonda	285
Piazza Colonna	36
— Barberini	201
— di Macel. de' Corvi	257
— del Popolo	20
— di Pietra	41
— della Rotonda	284
— di Sciarra	40
— di Spagna	220
— di Termini	188
— di Venezia	50
Ponte Molle, or Milvio	14
Porta S. Giovanni	148
— S. Lorenzo	268
— Maggiore	151
— Pia, or of St. Agnes	194
— Pinciana	214
— del Popolo, olim Flaminia	16
— Salaria	205
Porto di Ripetta	273
R.	
Rome in its present state	10
Rostri Vecchi, e Nuovi	112
S.	
Scala Santa	147
Scuderia Pontificia	236
Seminary, Roman	284
Strada del Babuino	219
— del Corfo	21
— Felice	182
— Pia, or Alta Semita	236
— di Ripetta	270
T.	
Tarpeian Rock	94
Theatre di Al. berti, for musical drama	219
Temple of Bacchus	196
Temple	

INDEX.

	Page
Temple of Concord	98
— of Antoninus and Faustina	104
— of Jupiter Capitolinus	55
— Feretrius	ib.
— Optimus Maximus	95
— Stator	111
— Tenans	98
— of Minerva Medica	153
— of Peace	107
— of Pallas	259
— of Quirinus	183
— of Romulus and Remus	105
— of Saturn	102
— of Venus and Cupid	151
Terme or Baths of Constantine the Great	237
— of Dioclesian	188
— of Paulus Æmilius	242
— of Titus, enlarged by Trajan	174, 177
Tiber, its origin and course	13
Torre delle Milizie	242
— Pignatara, or Temple of Quies	153
Triclinio Leoniano	148
Trophies of Marius	154

V.

Via Flaminia	14
— Sacra	104
Villa of Albani	206
— of Altieri	156
— of Borghese	214
— of Ludovisi	209
— of Mattei	123
— of Medici	214
— of Negroni	181
— of Patrizi	195
— of Pompey	218
— of Spada	114



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